

**ACPL ITEM  
DISCARDED**



MAUMEE BRANCH  
PUBLIC LIBRARY  
FORT WAYNE & ALLEN CO., IND.

R132289

793

R91

PUBLIC LIBRARY  
Fort Wayne and Allen County, Ind.

EXTRACTS FROM RULES

A fine of two cents a day shall be paid on each volume not returned when book is due. Injuries to books, and losses must be made good. Card holders must promptly notify the Librarian of change of residence under penalty of forfeiture of card.

EXTRACT FROM  
STATE LAW

Whoever shall wilfully or mischievously, cut, mark, mutilate, write in or upon, or otherwise deface any book, magazine, newspaper, or other property of any library organized under the laws of this state, shall be fined not less than ten dollars nor more than one hundred dollars.

Acme Library Card Pocket

KEEP YOUR CARD IN THIS POCKET

**STO**

**ACPL ITEM  
DISCARDED**





# HOW TO PRODUCE PLAYS AND PAGEANTS

---

MARY M. RUSSELL, B.R.E., A.M.









REBECCA



# HOW TO PRODUCE PLAYS AND PAGEANTS

*A Guide to Their  
Preparation and Production for  
Church and Community*

7046  
BY

MARY M. RUSSELL, B.R.E., A.M.

*Instructor in Story-Telling and Dramatization in the  
Community Schools of Religious Education,  
Boston, Massachusetts*

AUTHOR OF "DRAMATIZED BIBLE STORIES FOR YOUNG PEOPLE"  
AND "DRAMATIZED MISSIONARY STORIES"

793

R91

NEW  YORK

GEORGE H. DORAN COMPANY

COPYRIGHT, 1923,  
BY GEORGE H. DORAN COMPANY

HOW TO PRODUCE PLAYS AND PAGEANTS. II

---

PRINTED IN THE UNITED STATES OF AMERICA



## CONTENTS

	PAGE
I: REVIVAL OF INTEREST IN DRAMATIC PRODUCTION . . . . .	13
The New Theater Movement. Development of Community Spirit in the World War. Dramatic Method of Teaching. Advantage of the Dramatic Method of Instruction. Universality of the Dramatic Appeal. Active Dramatic Expression: With Children, In Early Adolescence, With the Adolescent and His Gang, With Adults.	
II: USE OF DRAMA IN THE PAST . . . . .	22
A Religious Rite with Primitive People. Hebrew Dramatization of Daily Experience. Greek Drama a National Institution. Changing Status of the Drama in Medieval Days. Moralities—Vehicles of Propaganda.	
III: USE OF DRAMA IN THE CHURCH TO-DAY . . . . .	30
Missionary Dramatizations. Biblical Dramatizations: With Children, Method Employed with Little Children, Use in Classrooms, At Concerts, Mothers' Meetings, the High School Group. Story and Dramatization of Joseph and His Brothers.	
IV: USE OF DRAMATIZATION WITH THE TEEN AGE GROUP . . . . .	51
Means of Self-expression. Use of Young People not in the Cast. An Opportunity to Share in the Church Service. Adapting Biblical Material. Occasions for Presentation. A Christmas Dramatization. A Feature at Summer Camps. Illustration.	

# CONTENTS

	PAGE
V: PRODUCTION . . . . .	72
Aim. Scenery: Painted, Curtain, Screen.	
Outdoor Productions. Indoor Production.	
Grouping. Hints for Indoor Lighting.	
VI: COSTUMES AND PROPERTIES . . . . .	88
Costumes: Sources for Ideas, Helps in Mak-	
ing Oriental Costumes: Africa, Arabia,	
China, India, Japan, Indian. Properties:	
Suggestions, Manufacture.	
VII: THE PAGEANT . . . . .	100
Organization and Administration. Outdoor	
Pageantry: Director, Author, Grounds	
Committee, Finance Committee, Publicity	
Committee, Music Committee, Costume	
Committee, Property Committee, Make-up	
Committee, Stage Management Committee,	
Secretary, Prompter, Electrician. Indoor	
Pageantry. How a Pageant Differs from	
a Play or a Dramatization. Pageant. A	
Play. Dramatization.	
VIII: PREPARATION OF A DRAMATIZATION . . . . .	118
Suggestions for Writing. Value of the	
Scenario. Illustration of Scenario and	
Dramatization of the Christmas Story.	
IX: THE SELECTION OF A PLAY . . . . .	138
Object. Actors. Stage. Time. Emotional	
Response. Action. Dialogue. Audience.	
Knowledge of Plays. Play-reading Com-	
mittee. Length of Play. Rehearsals.	
X: STORY-TELLING IN RELATION TO DRAMATIZATION . . . . .	153
The Story as an Educative Factor. The	
Story-teller. Preparation. Suggestions for	
Telling. Care in Material Selected.	
Stories to Meet the Needs of the Group.	
Imaginative. Realistic. Bible Stories Suit-	
able for Dramatization.	



# CONTENTS

	PAGE
XI: FURTHER USES OF DRAMATICS . . .	164
In the Rural Community. In Americaniza- tion Work. To Meet a Definite Need. Illustration. Indoor Pageant, "Columbia's Concern for Her Country."	
XII: STRANGERS IN A STRANGE LAND. ( <i>A</i> <i>Biblical Play</i> ) . . . . .	185
BIBLIOGRAPHY . . . . .	216





## ILLUSTRATIVE MATERIAL

### DRAMATIZATIONS:

	PAGE
Joseph's Search for His Brothers . . . .	44
A Christmas Problem . . . . .	59
How the Bluebird Was Chosen Herald (suggested dramatization) . . . . .	65
The Message of the Star (Christmas Story)	125
Columbia's Concern for Her Country (indoor pageant) . . . . .	172
Strangers in a Strange Land (Biblical play)	185

### PICTURES:

Rebecca . . . . .	<i>Frontispiece</i>
Arabian Prophetess (costumes) . . . .	32
Persian Court Scene (costumes) . . . .	32
Egyptian Dancers (costumes) . . . . .	33
Colonial Scene (posing and background) .	33
Ruth and Naomi . . . . .	48
Egyptian Funeral Scene . . . . .	49
Miriam's Song of Triumph (grouping) . .	112
Nativity Scene from the "Light of the Star"	112
Grouping (two arrangements) . . . . .	113-128
Columbia's Concern for Her Country . . .	129
Japanese Scene . . . . .	129
The Princess in "A Mother's Faith" . .	144
Mordecai . . . . .	145



**HOW TO PRODUCE PLAYS  
AND PAGEANTS**

5 1833 044/8 3550





# HOW TO PRODUCE PLAYS AND PAGEANTS

## I: REVIVAL OF INTEREST IN DRAMATIC PRODUCTION

Never before in America has there been so great an interest in drama outside the limits of the commercialized theater as at the present time. A number of different forces have operated to this end.

### 1. *The New Theater Movement*

Groups of persons interested in drama as an art rather than simply as amusement have banded themselves together in an effort to encourage artistic and worth-while productions and to afford opportunity for amateurs to develop their esthetic and creative ability. Its aim is to democratize art, making it a thing of the people, a medium of expression for all who have ability rather than the property of business interests and professional artists. Non-commercial dramatizations of social and educational value, semi-professional and amateur productions are encouraged.

The Neighborhood Players, the Washington Square Players, the Greenwich Village Theater, the Provincetown Players, the Jewish Art Theater, Stewart Walker and his Portmanteau Theater, Mr.

Jewett and his Copley Players in Boston, the Little Theater of Indianapolis, the Chicago Little Theater and the Dramatic Clubs of Colleges and settlements are some of the conspicuous agencies of promotion.

These organizations are supported, encouraged and sponsored by such organizations as the Drama League of America, The American Pageantry Association, Community Service Dramatic Work and the Dramatic Department of the Red Cross and the Young Woman's Christian Association. This movement has done much to change the attitude of the public toward the drama. It has brought a new appreciation of its possibilities to the American public and has caused the nation to realize how much it is missing by being content with little else than musical comedies, melodrama. mystery plays and moving pictures.

### 2. *Development of Community Spirit*

During the last two decades great advance has been made in civic pride and community consciousness. This is particularly noticeable throughout the west and slowly it is being felt in the east. Perhaps the most far-reaching influence was the appeal for a "Safe and Sane" Fourth of July celebration. The old-time celebration with its noise, its anti-social conduct and its cruel harvest of accidents had to go and in its place has come the Patriotic Pageant which embraces in its committees the representative persons of the community, in its cast the talented local artists, in its episodes the interests and projects of the community, in its



## REVIVAL OF INTEREST IN DRAMATIC PRODUCTION

processions, its choruses, its scenes and preliminary work, large numbers of citizens—men, women, young men, maidens, old people and children.

Not only have patriotic days been so celebrated, but the pageant has come to be a recognized factor in industrial celebrations, anniversaries, community projects, charitable and religious demonstrations.

### 3. *The World War*

While the war can hardly be called a cause it certainly gave great impetus to dramatic activity. Extensive use of dramatics was made at the war camps both at home and over-seas. The work was not confined to professional entertainers even though they were in demand. Men with special talent were detailed for dramatic training. Professionals served as instructors. Men who had acted only in college theatricals and men who had never acted found in dramatics a means of relaxation and enjoyment. Nearly every unit had its troupe. Many and varied were the entertainments given and marvelous were the costumes and properties which ingenuity and skill produced.

The men who witnessed the performances were entertained and provided with a fresh topic of conversation while for a time they forgot their environment and the reason for their presence there. Nor was that all, many of the men on their return home carried their new-found interest with them and have been instrumental in organizing amateur dramatic clubs in their own home towns.

### 4. *The Dramatic Method of Teaching*

Even before the war had intensified the interest in dramatics a few schools had begun to make use of dramatization as a factor in teaching. Leading educators were emphasizing the utilization of the play spirit in education and were seeking to make plain the fact that desire for dramatic expression could be used to advantage in the classroom.

Colleges and universities have for some time maintained dramatic clubs. To-day it is no uncommon thing to read in an eastern city the announcement of a play to be presented by a mid-western college. The Harvard Dramatic Club has won for itself an enviable reputation, and the type of play it produces with such acknowledged success is a strong testimony for the use of drama by students.

Even college clubs which do not leave their own halls are doing excellent work in amateur dramatics. The plays are carefully chosen and produced by the members of the clubs. The constantly increasing number of such clubs is an indication of the present interest in the drama. So keen is the interest and so valuable is the right study and use of the drama that colleges all over the country are introducing into their curriculum courses in story-telling, drama, and pageantry.

One well-known university offers the following courses in this line: Evolution and Theory of the Drama, Comparative Study of the Drama, The Rise and Development of the English Drama, Critical Study of Six of Shakespeare's Plays, American

Drama, Research in the Drama, Recent Drama (German), Play-Writing, Modern Drama, Ibsen, The History and Theory of Pageantry, The Technique of Pageantry, Dramatic Composition, Story Telling and Short Story Writing. The close relationship between story-telling and story-writing is shown in Chapter X. One needs to be able to tell a story well if he hopes to successfully dramatize it.

In addition to school and community is the church with its new interest in drama. For years past there have been the occasional plays given by groups in the church for the purpose of raising money, but to-day the interest is more widespread. The secular plays are still given for various objects, but in addition there are the biblical and religious plays, aside from the pageants, for a play can be given under conditions which would make a presentation of a pageant impossible. In Sunday School and prayer-meeting are to be seen the simple plays. On festival days the more elaborate presentations with curtain, footlights, spots, costumes and appropriate setting. So has the interest in drama spread until it has become an important factor in the life of to-day both as a means of instruction and of entertainment.

#### ADVANTAGE OF THE DRAMATIC METHOD OF INSTRUCTION

##### 1. *Universality of the Dramatic Appeal*

The advantage in using the dramatic method lies



in the universality of its appeal. The desire for dramatic expression is innate. It is found throughout the entire age range of individuals and is common to all races.

Dramatic action furnishes an outlet for the emotions. By its use pent-up feelings, intense joy or unbearable vexations find a safe form of expression. Primitive peoples satisfied the dramatic urge by songs and pantomimic dances; Orientals by striking situations and arresting declamations; the Greeks by ritual and tragic drama; people of later days by comedy and farce. Civilization restrains and suppresses the voluntary expression of man's emotions but it cannot wholly stifle or extinguish it. Sometime, somehow the emotions will manifest themselves. Man seeks excitement and emotional expression in company with his fellows.

The dramatic instinct may find expression in one of two ways—in an active or a passive form. The first deals with action and is expressed in mimic play, creative expression, dancing, story-telling or participation in dramatic actions. The passive is in seeing others express their feelings as in attendance at picture shows, theaters and concerts, in reading novels and through the imaginative powers creating a world of dreams in which the individual moves as the central figure.

## 2. *Active Dramatic Expression*

### (a) With Children.

The desire to act and feel as others act and feel is common to all, but it is especially noticeable in

## REVIVAL OF INTEREST IN DRAMATIC PRODUCTION

children, who abound with energy which demands dramatic expression. Their action is natural and spontaneous.

It may be seen in the make-believe of the little child, for all play which induces illusion may be classified as dramatic. The little girls playing house, the boys in soldiers' suits digging trenches and fighting battles are actuated by the dramatic urge. The child's imagination is not capable of creating new situations. It only enables him to reproduce the action of others, hence his expression is imitative. Through his imitative play the little child is being educated.

As he grows older the child begins to imitate the idea as well as the thing seen. Now the inner spirit appeals to him and he strives to represent it in his play. It is the life of the object which appeals. It is not enough for him to go through motions but he must add vocal expression so he not only gets into the cart and moves along like a locomotive but to attain complete satisfaction he must puff and hiss and make the sounds of the bell. He tends to personify everything and does not clearly differentiate between animate and inanimate objects. He thinks everything is possessed of the qualities he finds in himself. He has no difficulty in conceiving of fairies in the woods or elves in the meadows.

At this age the child is not conscious of his dramatic play. To himself he is living not playing. By this practice of impersonation the child's imagination is being developed and his first knowledge of

solving his problems, making adjustments and putting himself in another's place is being acquired.

### (b) In Early Adolescence.

Older grown the child enters a period of reality. Imitation continues but the child now desires an audience to witness his act. He longs to make his own ideas visible to others. Formerly his dramatic instinct was individualistic in its tendency, now it has become social.

To gain new experience, and to enjoy the deeds of others, he must act them out, but to secure full satisfaction he must perform his own imitative acts in the presence of others. Frequent are the accidents which result in the attempts to copy the feats of the circus performance or the surprising accomplishments of Houdini.

### (c) The Adolescent and His Gang.

As the social instinct develops, the boy is not content to have his activities observed but he desires association in his play and adventures, hence the strong appeal of the "gang." The range of activities is increased and new ventures are possible to a coöperative group. A sensational newspaper account of a bold hold-up, robbery or murder is sure to be enacted by groups of boys with the result that too frequently the would-be heroes land in the police court, accused of anti-social conduct when they were but satisfying a natural inner urge, and acting out rôles they had read of in papers or seen featured at the picture shows.

The gang is not lawless though its manifestations often appear to be. In actuality the gang is but the



boy's expression of his social desires and its acts are but demonstrations of the so-called dramatic instinct. He unites himself to other boys because he has a desire to "belong" with others of his kind who have similar interests. Joseph Lee in "Play in Education," says:

"The instinct that makes all laws and social institutions is the same instinct that has made the gang. It is always in the virtue of the belonging instinct that we belong." Again, "The way to preserve the gang as a normal incarnation of the belonging instinct and at the same time to avoid such manifestations of it as are incompatible with modern civilization is obviously to provide opportunity and encouragement for those of its natural expressions that avoid this inconvenience. There is a theatrical element—a half real, half symbolic quality—in a great part of gang activity which makes acting an instinctive method of expression. Theatricals meet very accurately both the night haunting proclivities and the imaginative leanings of the gang, and are often used with success in turning these to good account."<sup>1</sup>

(d) In Adults.

That the dramatic urge is present in adults is evident by the large attendance at theaters and picture shows, and the constant attempts made to write drama, scenarios and novels.

With the means at hand and the way for its reception already prepared would it not be a mistake to overlook drama as a teaching method available for use by the public school, the church and the community?

<sup>1</sup> Lee: "Play in Education," pp. 361-363.



## II: USE OF DRAMA IN THE PAST

A study of the relationship which has existed between drama and religion in the past reveals unexpected possibilities for its use to-day.

### 1. *A Religious Rite with Primitive People*

A close relationship is observant between the dramatic practices of early races and their religion and through their religion to education. Among primitive peoples the religious rites were strikingly dramatic as, for example, the practices of the people on the plains of Siberia, the pantomimic dances of the Indians or the custom of the early Aryans to carry the bier of King Winter out beyond the plowed fields that Spring might be given a chance to return. This festival of welcome to the Spring God was an intensely dramatic as well as religious rite; the songs, the dances, the shouting, made of it a barbaric but religious drama.

### 2. *Hebrew Dramatization of Daily Experiences*

A study of biblical material reveals the fact that the Hebrews were possessed of strong dramatic instinct. While there are extant no distinct Hebrew dramas intended for public performance there is abundance of material which shows the dramatic

expression of the people. The Passover, the Scapegoat, the Feast of Tabernacles were certainly dramatic. When a prophet would make his people realize the terror of captivity he dressed himself in the garb of a captive and went about warning them of the fate that threatened.<sup>1</sup> The arresting figure of John the Baptist with his peculiar dress, his striking postures and startling message is another example.

This form of expression was not confined to individuals, but groups found utterance in dramatic conversations, interspersed with song and dance. Miriam and the women of Israel, celebrating with timbrel, dance and song the deliverance of Israel from the power of Pharaoh is an illustration. What more than a pageant was the festival held when the ark was borne in triumph to its home again? It is easy to believe that David was not the only one who danced for joy. All the people who joined in the procession must have followed the example of their king and expressed their jubilation in rhythmic motion and song.

Much of the Old Testament literature consists of descriptions of highly dramatic situations; the prophecies with their stirring messages; the Psalms and the Canticles with their dramatic lyrics; the book of Job with its intense discussions closely approach drama. All Hebrew literature shows the joy of that nation in dramatization and the use of it not for occasional festivals but for constant expression of joy, instruction and religious fervor.

<sup>1</sup> Isaiah 20.

### 3. *Greek Drama a National Institution*

In the days of Classic Greece the religious drama reached its height. The Dionysiac Festivals were part of the national worship in which all the people had a part. "Every Athenian attended the performances at the Dionysia as a matter of course. . . . In those days books were not plentiful and their use was confined to a limited class. The ordinary Athenian depended for his literary pleasures upon the various public performances and recitations of poetical compositions. The drama was therefore, much more to him than to a modern playgoer. . . . It was here that his taste for novelty in literature was gratified. It was here that he found an equivalent for the books, magazines and newspapers of modern civilization. . . . The leading tragic poets especially are known to have exercised a most profound influence upon the national mind and character. They were spoken of as the teachers of the people."<sup>1</sup>

On festival days the entire community was to be found, in the early hours preceding dawn, wending its way to the hillside theater. The front row of seats, much more ornate than any of the others, was built of marble and supplied with backs. These were reserved for the priests. In the center was the throne of the priest Dionysus, slightly larger than the others and beautifully carved. This was the only seat that had a canopy to protect the occupant from the sun. Thus were the dramatic per-

<sup>1</sup> Haigh: "The Attic Theatre."



formances sponsored by the priests and recognized as a religious ritual.

Into the orchestra came the holy procession, leading the white bull for the sacrifice. In single file the chorus entered. The young men were clothed alike in special garments of skin designed for the occasion. By dances, chants and rhythmic motions the chorus aided the priest in the interpretation of the service.

In time dialogues between the leader of the chorus and its members were introduced. Trained in their parts they were able to make the production a harmonious and artistic exhibition, pleasing to the spectators and enjoyable to the participants who were afforded an opportunity for dramatic expression.

#### 4. *Changing Status of the Drama in Medieval Days*

During the Dark Ages when men were struggling with ignorance and superstitions, striving to interpret Christianity and to adjust themselves to the new religion the drama suffered a divorce from both religion and education and was deviated into narrow and unlovely paths.

“The drama as a living force of art went completely under at the break-up of the Roman world; a process of natural decay was accelerated by the hostility of Christianity, which denied the theater, and by the indifference of barbarism which had never imagined it.”<sup>1</sup>

<sup>1</sup> Chambers: “The Medieval Stage,” p. 2.



## HOW TO PRODUCE PLAYS AND PAGEANTS

Consequently it is a significant fact that a new birth of drama took place within the church itself. As the church struggled to maintain its power it recognized that it must win the youth to its support. Wise leaders saw in drama with its universal appeal, a way to interest the people in the church service. Elaborate changes were made in the church ritual by the introduction of processions, chants, antiphons, dialogues and the use of incense and highly dramatic ceremonials.

Innovations were made by the presentation of scenes from the Scriptures enacted by the priests assisted by the choir. At first all parts were taken by the priests, but later young men of the laity were substituted in order that their interest in the church might be deepened and maintained.

At first the presentations consisted largely of dialogues and chants, but later the entire story was acted. Dramatizations of events in the lives of the saints followed the biblical plays until these church dramas became an accepted part of the education of the people.

So popular were these dramas that the church edifice proved inadequate to accommodate the people. The church grounds were then used with a stage erected against the outside wall of the church. Even after the plays became so elaborate as to be a feature in themselves rather than a part of the church service they were still controlled by the clergy.

So the Mystery Plays and the Miracles developed until from simple scenes the dramatization became

huge productions embracing plays dealing with the whole cycle of biblical history from Creation to the Judgment. The stories of the holy days were general favorites, and the Christmas, Passion and Easter plays were presently highly developed. It is said that so enthusiastic was the reception of the Valenciennes Passion Play given in the middle of the sixteenth century that its performances were continued for twenty-five days.

The popularity of these dramas with the increasing elaborations made serious demands upon the time of the clergy. Gradually the plays passed into the hands of the guilds; commercialized players or strolling actors were employed and the secularization of the drama followed. From ecclesiastical it became popular. "Out of the hands of the clergy in their naves and choirs it had passed to those of the laity in the market places and guild halls."<sup>1</sup>

What began by the church as a source of education for its constituency came in time to be a demand of the people for its own entertainment, developing into popular comedy. The religious element grew less and less, though the text and the music continued reminiscent of the liturgical plays.

##### 5. *Moralities—Vehicles of Propaganda*

Another development of the drama popular in the later Middle Ages and in the beginning of the Renaissance period was the Morality. Allegorical in form, with personified abstractions instead of

<sup>1</sup> Chambers: "The Medieval Stage," p. 7.

biblical persons and saints for characters the emphasis of the Morality was more on ethical than on strictly religious development. It was not long until the Morality became concerned with questions of the day. In England it served as an organ for disseminating political information in the long struggle between Catholics and Protestants. Each side held the beliefs of the other up to ridicule and through the play attempted to influence people in favor of its stand.

The Moralities are interesting to modern students of the drama because of the fact that they prepared the way for representing character in the drama.

“The Mystery lays the principal stress on the sublime, on religious feeling, without aiming at particular development of individual character; the farce throws a comic light on all its characters, and represents them indiscriminately as avaricious, hypocritical, stupid or cunning, just as they are most likely to call forth laughter; the Moralities are the first to catch hold of the prominent features of the human character and expose each of them to contemplation, thus laying the foundation of future great pictures of character.”<sup>1</sup>

“The new secular culture only smiled at the artless naiveta of the miracle play with its simple effort to portray supernatural events. As men esteemed the divine story too solemn to be made the plaything of dramatic fancy, secular interests were now represented in the drama, with the happy or tragic solution of their conflicting claims. Thenceforward, the stage, which has for its office

<sup>1</sup> Mantzius: “A History of Theatrical Art.”



to typify the world, has existed far apart from the church.”<sup>1</sup>

From this time on the secularization of the drama was a gradual process. At a very early period is to be found a reckless sort of burlesque presenting itself as an antithesis to the former religious presentations. Low jokes and scenes were introduced which developed into farce and crude comedy.

One of the most effective ways of teaching was allowed to pass out of the hands of the clergy and be relegated to the realm of amusement, degraded, commercialized—the property of business men who maintained it as a money-making proposition. So it has continued until quite recently when there again arose men who recognized drama as an art and realized that if it could be rescued from its unworthy position it might be used to benefit mankind through its recreational, social and educative possibilities. In many public schools, churches and communities to-day may be seen the result of their work as well as in the *little* theaters scattered throughout the country.

<sup>1</sup> Hase: “Miracle Plays and Sacred Dramas,” p. 50.



### III: USE OF DRAMA IN THE CHURCH TO-DAY

During the past few years the church has realized as never before her responsibility to the youth of the land. Seeking for an effective means of instruction and expression she has taken unto herself the drama, long ago developed and used by religion. Churches throughout America to-day are finding in religious drama and play production an acceptable method of interesting children and young people.

In the minds of some may have arisen the question whether there is not an incongruity in attempting to teach morals and religion by so secular a method as the drama. One has but to glance back into the pages of history to realize that in the beginning drama was the exclusive property of the church. So successful and attractive did it prove that the state adopted its use. Gradually the comic element crept in, the church allowed the drama to pass out of its hands, and the secularization of the drama followed. In the use of biblical dramatizations to-day the church is but using her rightful property.

The results obtained by countless numbers of churches that are to-day using dramatics as one means of putting on their educational program is a conclusive testimony to the value of this method of teaching. As has already been stated the dra-

matic instinct is universal. It finds expression in different ways according to the age of the individual but it is present during the entire age range from the very young child with his "make-believe" to the adult who frequents the modern theater.

### *Missionary Dramatizations*

Too much cannot be said of the value of teaching missions by means of dramatizations. Helen Willcox in "Mission Study Through Educational Dramatics," says: "No human being can have in his own life all the experiences possible to humanity nor would he wish to have them. But through dramatic imagination an individual may enlarge the sphere of experience within his comprehension, may change and elevate his point of view, broaden his horizon, learn to live a fuller, richer life in spirit. . . . Can one follow the Golden Rule without the power to put oneself in the other man's place? . . . It is important that a director should understand that by the use of the Educational Dramatic Method this fundamental value can be assured to the players."

The great missionary program of the church needs to be more widely known and comprehended. For years the church relied upon speeches and printed appeals to waken an interest in missions. These it followed by exhibits and demonstrations of foreign customs. Any one who visited the "World in Boston" can never forget the enthusiastic crowd of persons who day after day thronged Mechanics Hall studying with interest the scenes

represented there. After a tour of the mission fields had been made, one passed into the large audience hall and witnessed a pageant which portrayed four representative foreign scenes in which hundreds of young people participated. So impressive was the message that all over the country pageants have since been widely used in missionary education. One of the most notable pageants being the "Wayfarer," that colossal production given at the Centenary Celebration of the Methodist Episcopal Church at Columbus, Ohio, in 1919. The Protestant Episcopal Church has established a commission on Church Pageantry and Drama. Frequent pageants were presented in the recent nation-wide campaign for the Missions of that Church.

While elaborate pageants are far-reaching and of inestimable value the occasion for them is infrequent. Anniversaries are not numerous and the pageant presentation is limited to one city. Yet the need of the mission field is ever present and response to appeals for workers and funds is never adequate. Interest needs to be stimulated and the entire church educated as to the responsibility resting upon its members for the salvation of the world. An occasional pageant is not sufficient. Many church schools arrange for monthly programs and Sunday School Boards and Mission Boards have arranged dramatizations of native scenes illustrating the customs and needs of the people of other lands. These are helpful but are limited in their teaching value. Most of the programs have been arranged for the Sunday School





ARABIAN PROPHETESS (costumes)



PERSIAN COURT SCENE (costumes)





EGYPTIAN DANCERS (costumes)



COLONIAL SCENE (posing and background)

*Used by permission of Girls'  
City Club, Boston*

hour and are consequently brief and not feasible for occasions demanding a longer program. Many of them have been prepared with the idea of stimulating larger gifts and have stressed the phases of the work which would appeal to the emotions and bring results in increased subscriptions. This may be commendable and has done much for the cause, but it is necessary to so educate the boys and girls, young people and adults that the cause of missions shall not depend upon the response to an emotional appeal.

Dramatizations of the lives of missionaries as well as of scenes offer an additional means of aiding the cause of missions. In the days of hero worship, that boy or girl is fortunate that has a leader who gives to the youth of the school an opportunity to know Moffatt, Livingstone, MacKay, Ion Keith-Falconer, Mary Slessor, Carey and other great leaders whose names will live for all time. As the young people take the part of these characters they not only learn the needs of the mission field and the conditions of the natives but they learn for themselves the lessons of courage, service and loyalty.

The dramatizations of missions should not be confined to the Sunday School hour, but should be presented at the meetings of mission bands, circles, young people's societies and gatherings of the church. The Abingdon Press is responsible for the following significant statement, "To make missions real is one of the most important tasks which can possibly confront a Christian trainer of youth."

Unfortunately there are few good missionary



dramatizations prepared for the use of the church school in all departments. The material is good for the lower grades, the Primary and Junior, but little has been attempted for the upper grades. Some of the denominations have very little to offer for the grades above the Junior department and the average school depends upon its own denominational board for its information which does not make for a uniform missionary education. One church may receive no substantial help and another may receive monthly programs from its denominational headquarters as in the case of the Methodist, Congregational and a few other Boards. Young people as well as children need missionary education and the wise leader will see that they have it. If that prepared by her own Board is not sufficient, she will supplement it by other material. The cause of world-wide missions cannot prosper with a large per cent of the church ignorant and uninterested in the cause. "Making Missions Real," by Stowell, Abingdon Press, and "Dramatized Missionary Stories," by Russell, George H. Doran Company, deal with dramatizations for the teenage group. The purpose of both of these books is to serve as a guide to the local church in indicating how scenes from the mission fields and incidents from the lives of missionaries may be made to live before the people of the homeland and stimulate further interest in the subject, at the same time affording opportunity for the young people to help in a way that is natural to them, with the hope that in the local church there may be a person or persons

who can arrange other dramatization for the local group.

R 132289

The cause of missions can be more vividly pictured by dramatization than in any other way. At the opening session of the Intermediate Department of the Sunday School in one of our western cities a group of girls dramatized a scene in India portraying the native Hindu children showing the hopelessness of their means of salvation and their ignorance of the Christian life. So well was the scene interpreted that at its close a boy turned to his teacher and said, "If things like that are true in India, it's time we got busy and did something." He was a boy of thirteen. It is easy to realize how much greater impression was made by such a presentation than could have been made by a talk. Let the leaders of children and young people not be discouraged by the work necessary to find and prepare the right material for missionary dramatizations, but rather let them rejoice that there is at hand so effective a means of helping both the cause of world-wide missions and the young life of America.

Biblical material lends itself particularly well to dramatization for the stories in the Bible are full of action and striking situations. There is abundant material for use with both children and young people. For the children there are the stories dealing with children and animals; the baby Moses, the child Samuel, the boy Joseph, the boy with the lunch, David and Mephibosheth, the little Israelitish maid in the house of Naaman, the Shepherd Psalm, the Good Samaritan and many others.



Dramatization with the young child is a very simple matter. He delights to imitate. Nothing is impossible to him. He is akin to everything in the universe. He can as easily take the part of a snowflake, a tree or a lamb as of a child.

The method used is simple. The teacher selects a story filled with dramatic action and within the understanding of the child. She carefully prepares the story so that in the telling the characters and incidents of importance shall stand out clearly. After the story has been told the children are allowed "to play" it. Some discussion takes place as to the number of scenes or pictures into which the story is to be divided; what shall take place in each scene; who shall be the characters; where shall be found the properties and where each scene shall be located. For example, in the search of Joseph for his brethren, the site of the home, the place where the brothers are assembled and the situation of the pit must be determined.

The children are usually quite eager to decide upon the ones who shall impersonate the characters. Sometimes the tactful guidance of the teacher is needed to direct the choice lest the bright active child who responds quickly to the story and who interprets a character exceptionally well shall always be given the leading part. The use of dramatization in the classroom is for educational purposes and every child's needs must be considered. While most children respond very eagerly and can play almost any part well, there are always a few children who are too timid to even select a

part, much less to act one. Children of this nature should not be left out of the story-play but may be used for sheep, trees, doorways, or in groups where no speaking is required. The child will feel that he is having a part and at the same time he will not suffer from embarrassment and self-consciousness. Later he can be persuaded to accept minor parts, gradually he will lose some of his self-consciousness and find in the play a natural and enjoyable way of expressing his thoughts.

No memory work is necessary, for the child is allowed to interpret the character or scene as it appeals to him. He needs little in the way of costume or properties. A crown made of cardboard and covered with gilt paper is sufficient to distinguish a king; a bright ribbon or glistening ornament serve for the princess; a chair can be easily converted into a chariot or throne; an ordinary stick answers the purpose of sword or spear. It is even quite possible to go through the entire scene without any properties, relying wholly upon the make-believe.

Dramatizations may be given a larger use than that of expression in the class room. The children may be allowed to present them at Mothers' Meetings as a part of the program, at a concert or entertainment. Instead of spending the Children's Day or Christmas concert hour in having one child after another mount the platform and recite or forget a few lines of verse, the time may be used more advantageously by having a simple dramatization presented by the children of the Primary or Junior

## HOW TO PRODUCE PLAYS AND PAGEANTS

department. For such occasions there must of necessity be more preparation. Each child must be carefully cast for the part he can do most acceptably, simple costumes add to the effectiveness and a few rehearsals are necessary to insure smoothness. However, the child must be allowed to interpret the part in a way natural to him and not compelled to carry out the ideas of an adult.

For those of high school age or slightly older the matter of procedure is quite different. In the first place stories containing incidents and characters which appeal to the adolescent must be selected. Instead of giving him the story of David, the Shepherd Boy, give him the story of David at the cave of Adullam; in the place of the stories of children, help him to know Nehemiah, the courageous young man with his patriotism, his high ideals and strong purpose. The stories of Esther, Ruth, Miriam, Deborah, Gideon, the Ten Virgins, the Lost Coin, the Easter Story and numberless others are easily found. The following chapter gives more detailed information for the use of dramatizations with the adolescent group, young people of High School and college age.

Below is given a part of the story of Joseph and his brethren as it was told to a group of children with the dramatization of the story as the children arranged it.

“Many years ago in a far-away country, there lived an old man who had twelve sons. Ten were



grown-up but the other two were boys. The father had been a shepherd and owned many flocks and herds, but now he was an old man, too old to take the sheep out to pasture, so he sent his ten older sons. Early in the morning they would take the sheep and goats and lead them about until they found a good pasture where there was green grass and running water. Usually they did not have to go far, for the land about their home was very good. Jacob, the old father, would sit all day in the door of his tent, talking with his wife and servants or watching his two sons, Joseph and Benjamin, at their play. As evening drew near he would watch for the return of the men with the sheep. Often they returned at nightfall, sometimes they remained away for a number of days, and in dry weather when they had to go far to find green grass they would stay for weeks at a time.

“Of all his children Jacob loved Joseph best. He would praise him and pet him even when the other brothers were present. He gave Joseph beautiful presents, among them a coat of many colors such as boys of that time loved to wear. He allowed Joseph to do very much as he pleased and soon the other brothers began to be jealous and to hate Joseph.

“One morning Joseph said to his brothers, ‘Listen to the dream that I had last night. I dreamed that we were all binding sheaves in the field when suddenly my sheaf arose and stood up and all your sheaves stood up, too, and then they bowed down to my sheaf.’



“The brothers were very angry and one of them said, ‘Do you mean that you will reign over us and that we shall serve you?’ All that day the brothers talked against Joseph. When they returned at night they hated him more than before. They forgot that he was only a boy, and needed to be helped rather than scolded and talked about.

“On another morning soon afterwards Joseph announced, ‘I have dreamed another dream; this time the sun and the moon and eleven stars bowed down and worshiped me.’ Then were the brothers very angry and would have done harm to Joseph had not his father protected him. Jacob saw then that the brothers were beginning to hate Joseph for his bold sayings, so Jacob spoke sternly to Joseph and said, ‘What is this that thou hast dreamed? Dost thou think that thy mother and I, as well as thy brothers, shall bow down to thee? Thou must not say such things.’ But even though he scolded Joseph, the father thought often of the dream and wondered what it meant, for people in those days believed that every dream had a meaning.

“A few days later the brothers led their sheep to a place called Shechem, which was a long way from their home. Day after day passed and they did not return. At last Jacob became anxious about them. He finally decided to send Joseph to learn if everything was well with them and their flocks.

“Now it happened that the men were sitting on the ground, talking together, trying to decide

whether they should start for home or remain longer in Dothan, for they had traveled way beyond Shechem.

“One of the brothers said, ‘I’d rather stay here where it is pleasant than to be at home where that disagreeable boy is.’

“Another said, ‘It is time we went back, for surely he must have more dreams to tell us by this time.’

“A third answered, ‘You do not need to go back to hear him, for I think the dreamer is coming to us. For some time I have been watching that person coming toward us and now I am sure that it is Joseph.’

“The brothers all looked quickly in the direction where he pointed and sure enough there was Joseph coming. They knew him by his coat of many colors. The very sight of him made them angry. One said, ‘He wants to find out what we are doing so he can make up a story to tell our father.’ Another answered, ‘Our father does not love us any more. All he cares for is Joseph.’

“Another brother said, ‘This is our chance. Let us kill him, and throw him into a pit, and we can make our father believe that some wild beast killed him.’

“Reuben, one of the older brothers, answered, ‘Let us not kill him. We do not want his blood on our hands. Let’s put him in the pit and leave him there.’ Reuben knew it would be wicked for them to kill their own brother. He thought that if he

could make the brothers leave Joseph in the pit, he would return after they had started and help the boy out and send him home.

“As Joseph came near, one of the brothers called to him, ‘Have you come to tell us some more dreams?’ Then the brothers seized the boy and tore off his coat of many colors and bound him with a rope and dragged him to the pit. As they threw him in one of the men mocked Joseph and said, ‘This is a good place for a dreamer. You can dream all day and all night but you will not have anybody to listen to your dreams when you tell them.’

“While the brothers were eating their supper they saw, coming toward them, a company of traders with their loads of spice and perfume, which they were carrying to Egypt. Judah said, ‘What do you say to selling Joseph to the merchants? We can get a good price for him and we shall not be guilty of his death.’ The idea pleased the brothers. They motioned to the traders to stop, showed Joseph to them and offered to sell him for twenty pieces of silver, about twenty dollars.

“After the traders had taken Joseph and gone on, the brothers killed one of the goats and dipped Joseph’s coat of many colors in the blood. When they returned home they showed the coat to their father and said, ‘We found this coat all stained with blood. You will know whether it is the one you gave your son.’ As soon as the old father saw the coat he knew it was the one he had given Joseph. ‘It is my son’s coat. A wild beast must have killed him. Joseph is dead.’ The father was broken-



hearted and mourned for Joseph many days. Nothing that the brothers could say or do seemed to comfort him.

“Yet all this time Joseph was alive and well, for though he was far away in the land of Egypt, God was with him and kept him from harm. Although Jacob did not know it, he would some day see his best-loved son again, and Joseph would tell him all the strange things that had happened to him while he had been away.”

After the story had been told, the children were asked to divide it into scenes. A number of suggestions were offered. One thought that in Scene I Joseph should be telling his dream; another thought that the first scene should represent the brothers leaving for Schechem; still another would have it represent Jacob sitting in the door of his tent watching for the return of his sons, and the subsequent sending of Joseph to find them. This suggestion received the approval of all and was made the first scene. The second scene represented the brothers talking together in the fields of Dothan. Naturally the conversation turned to Joseph and the strange dreams he had recently told. Quite unexpectedly Joseph appeared in their midst and the events narrated in the story took place.

Much discussion followed as to what should constitute the third scene. Some thought that there should be a final scene in which the brothers should show Joseph's coat to his father. Others thought such a scene was unnecessary. The plan for deceiv-



ing the father could be discussed at the end of Scene II and the dramatization end there. This would save representing Jacob's grief and would keep Joseph as the central figure. Others thought Joseph should be shown on the way to Egypt. The last suggestion was finally accepted and the dramatization worked out as follows:

SCENE I: *Jacob's tent. Jacob seated in the doorway anxiously watching the road over which his sons must come. Back of him in the tent is seated his wife and a number of women who are grinding corn or working with pottery. Near Jacob stands Samlah, his trusted servant. In front of the tent, playing, are Joseph and Benjamin.*

*Jacob.* Go, Samlah, look again. Surely the young men must be in sight.

*[Samlah stands in front of tent, gazing into distance.]*

*Samlah.* I see them not, master.

*Jacob.* Something has happened to them.

*Wife.* *[Approaches Jacob.]* Be not worried, my lord. They will soon come. *[She gazes down the road.]*

*Jacob.* Go once more, Samlah, go down the road a way and look for them.

*[Exit Samlah.]*

*Joseph.* They have never been gone so long before.

*Jacob.* That is why I am anxious.

*Wife.* This dry spell has made the feed scarce. All the grass is dry and brown. The men have had to go far.

*Jacob.* That is true. But they have been gone so long I fear harm has come to them.

[*Enter Samlah.*

*Samlah.* There is nothing to tell thee, O master. Not a soul is on the road.

*Jacob.* I must have news of my sons. Joseph, come to me. [*Joseph approaches.*

*Jacob.*<sup>1</sup> How tall thou art grown! It will not be long now until thou canst go out with thy brothers.

*Joseph.* Yea, father, I am as tall as Dan now, and almost as strong. I am as brave as Judah, I think.

*Jacob.* Art thou sure thou art brave?

*Joseph.* Yea, father, I know I am.

*Jacob.* Then I am going to ask thee to do a brave thing. I am going to send thee to find thy brethren.

*Wife.* Nay, nay, my lord, he is but a boy. Thou must not send him. Let one of the servants go.

*Jacob.* Joseph can go. He is not afraid. He will search until he finds his brothers. A servant might become discouraged and return before he had found them.

*Wife.* I beg of thee, send not the child.

*Jacob.* Thou art foolish, woman. No harm can come to him. [*To Joseph.*] Go, and see if it is well with thy brothers and bring me word again.

<sup>1</sup> At the suggestion of the children the ancient form of address was introduced here to indicate respect and affection.

## HOW TO PRODUCE PLAYS AND PAGEANTS

Kneel! [*Joseph kneels at Jacob's knee.*] May the God of Abraham protect thee and keep thee from all harm.

*Joseph.* [*Standing.*] Be not afraid, father. I'll find them and bring thee word again. Farewell.  
[*Exit Joseph.*]

### CURTAIN

SCENE II: *Dothan. The brothers lying on the ground.*

*Judah.* Is it not time for us to return? Our father will be anxious.

*Dan.* What does he care about us? He has Joseph with him.

*Another Brother.* Joseph and his dreams make me almost wish to remain here forever.

*Fourth Brother.* It is pleasant here, no one to make us angry. Why need we return yet?

*Judah.* Our father is an old man. He will be anxious.

*Fifth Brother.* Joseph will have another dream for us. It is time we returned. I can see his face now as he said, "Listen to the dream I had last night. We were all binding sheaves in the field and suddenly mine stood up and all your sheaves fell down and worshiped mine."

*Dan.* If he thinks I'll ever worship him he is mistaken.



*Sixth Brother.* His second dream was worse, for then he made his father, his mother, and all of us worship him. "I dreamed," he said, "that the sun and the moon and eleven stars fell down and worshiped me."

*Reuben.* Our father has spoiled the lad.

*Fourth Brother.* That is no reason why he should say such things to us. We are all older than he.

*Judah.* We must go back even if we have to listen to more dreams.

*Seventh Brother.* Ye will not need to go back to hear his dreams for I think Joseph is coming to us. Look there, isn't that Joseph with his coat of many colors?

[*All the brothers look in one direction.*]

*Reuben.* It is surely Joseph.

*Dan.* What is he doing here? Has he come to find out what we are doing that he may have a story to tell our father? Curses on him.

*Fourth Brother.* Listen! This is our chance. Joseph will never tell our father anything if you will follow my plan. Let us kill him and throw him into a pit. We can make our father believe that a wild animal killed him.

*All Except Reuben.* Aye, aye, let us kill him.

*Reuben.* Let us not kill him. We do not want his blood on our hands. Let's put him in the pit and leave him there.

*Fourth Brother.* Well said. He will surely die, but we shall not be guilty of his death.

*Reuben.* [*Looking toward Joseph and speaking*

HOW TO PRODUCE PLAYS AND PAGEANTS

*to himself.*] He shall not die if I can help it. I'll come back after the others leave and take him out of the pit and send him home.

*[Enter Joseph.*

*Joseph.* Greetings, greetings. How are you all?

*Dan.* Have you come to tell us some more dreams? Death to the dreamer.

*[Brothers seize Joseph, take off his coat, bind him and carry him toward pit. Joseph cries and struggles.*

*Joseph.* Mercy, mercy!

*Third Brother.* We will show you a good place to dream in.

*[Brothers put Joseph in pit.*

*Third Brother.* There, dream all you want to, but nobody will have to listen to you when you tell your wonderful dream.

*Fourth Brother.* Good-by, dreamer.

*All.* Good-by, dreamer!

*[Brothers return.*

*Judah.* Enough of this. Leave him alone. I am hungry. Let us eat and then start for home.

*[Brothers prepare meal and sit down.*

*Fifth Brother.* *[Pointing off-stage.]* Look, there is a company of traders on their way to Egypt.

*Sixth Brother.* They have spices and perfumes.

*[Traders pass slowly across far end of stage.*

*Judah.* What do you say if we sell Joseph to them? Then we should not be the cause of his death and they would pay something for him?

*All.* Well said. Let us sell him.



RUTH AND NAOMI





EGYPTIAN FUNERAL SCENE

## USE OF DRAMA IN THE CHURCH TO-DAY

*Judah.* [*Stands and calls to traders.*] Here, here, wait.

[*Moves toward traders, who wait for him. Some of brothers bring Joseph. By motions and words they bargain. Traders do not understand their words, so scene is largely in pantomime. Finally a trader gives the brothers money and takes Joseph. The caravan moves from sight with the brothers watching it.*]

*Dan.* Now we are rid of that dreamer. Curse him.

*Second Brother.* What shall we tell our father?

*Fourth Brother.* I know! Let us kill a goat and dip the coat [*picks up Joseph's coat*] in the blood. When our father sees it he will think a wild animal killed his son and we shall not have to say anything.

*All.* Well said.

*Judah.* Two of you go and dip the coat while the rest of us make ready to return home.

[*Exeunt two brothers with coat.*]

## CURTAIN

SCENE III: *On the road to Egypt. A caravan of traders travel slowly across the stage. Joseph is fastened to one of them. He is softly weeping as he watches the traders, wondering what they will do with him. Suddenly voices off-stage sing, "The Lord is Ever Near," No. 6, in*

*“The First Book in Hymns and Worship,” by Edith Lovell Thomas. Joseph lifts his head and listens. The traders seem to hear nothing. As music ceases, an angel (a tiny girl in white) flutters to Joseph’s side and, standing close beside him, says, “Be not afraid, for the Lord God is with thee and no harm shall befall thee.” Only Joseph sees the angel and hears the message. The others neither see nor hear. The angel continues by the side of Joseph, who has ceased to weep and is looking straight ahead with no signs of fear on his face. The procession moves out of sight with the angel accompanying Joseph.*



## IV: USE OF DRAMATIZATION WITH THE TEEN AGE GROUP

The idea is quite prevalent that dramatizations are limited to the use of teachers of lower grades. Excellent are the results obtained with the children, but the value of dramatization is by no means confined to the younger groups. Leaders with older boys and girls and with young people have found dramatizations a most helpful feature of their work.

The youth is discovering a new world, one filled with people. He is eager to learn of the things they have done and the chance of action for himself. He cannot long remain quiet, he is always doing something, hence so much mischief and often serious offence against society. The boy is not evil-minded; he is but looking for a chance to do something requiring courage. He is looking for excitement, a chance to prove his courage, some means of gaining a reputation for himself with the gang. He takes the only means at hand, with the result too frequently that trouble follows. The boy who is fortunate enough to keep out of difficulty has the same desires and unless he finds means of expressing them is sure to be irritable, unruly or morose at home. Dramatics furnish one form of activity by which he may express himself. The leader needs to be very careful of the theme selected. The boy of this age scorns fairy tales, sentimental and

goody-goody stories, but give him a chance to play the part of the hero or a man of action and he is in his element. A leader in a city church considered drama had no place with Intermediates because she made two attempts and both proved a failure. The first time she arranged for a public appearance of "Rebecca at the Well" by Intermediates. The day before the presentation the boys refused to go through with it. A second time she arranged a dramatization of "Ruth," to be given by the same group at the Children's Day concert. The boys refused to even consider it. A few weeks later she made another attempt. Her choice was an incident from the life of MacKaye, with the result that so many boys wanted to be in it that she was forced to enlarge her cast to accommodate them. The activity, courage and heroism of the missionary made their own appeal.

It is true that the awkward, self-conscious boy of thirteen or fourteen does not wish to appear in public in a conspicuous position, but it is equally true that he enjoys a dramatic situation and is willing to take part in it, for then he forgets himself and becomes the character he is impersonating. He will cheerfully consent to be King Arthur, Robert Bruce, Robin Hood, Washington, General Warren. He will be equally willing to play the Good Samaritan, Gideon or David in captivity. Something of the thoughts, emotions and deeds which have caused these men to be admired will reach the lad and urge him to heroic action and courageous living.

Not all boys and girls can be used in the cast, but

there are opportunity for many to help in other ways. In all plays certain properties are needed. Swords, spears, shields, shepherds' crooks, the manger and altar can be made by the boys who have had manual training. Others can help in advertising. A boy in one school could not speak without stuttering yet he was as interested as any member of the cast in the presentation of a Bible story, for he possessed unusual ability in lettering and drawing. He made posters for the store windows, decorated the blackboards in the class rooms with attractive notices, and in various ways furthered the publicity work. The girls can be used in chorus and group work, in decorating the stage and hall, in helping with the costumes by decorating and dyeing, and in numerous ways on the night of the public performance. If only the director knows how to use others instead of doing all the work herself, the boys and girls who are too shy or who are unfitted to appear in the play can be made to feel that they have a part in the successful production.

To the group of young people in the age-range from seventeen to twenty, one can scarcely suggest anything which will bring so generous a response as to propose a dramatic performance. There are the week-night plays given to raise money or for purely social purposes, or the biblical or missionary plays used as a definite part of the curriculum. The method of procedure is quite different from that employed with children. Young people are not asked to retell a story through dramatization



or to give an impromptu performance. The play must be carefully worked out with scenes, lines and cues. There is an abundance of material for social nights but very little biblical or missionary material ready for use.

The biblical material must be amplified oftentimes with arrangement for the young peoples' chorus or orchestra, according to the theme. The story of Ruth seems to be the general favorite for presentation. This is doubtless due to its familiarity and the ease with which it is possible to arrange a dramatization. Scenes from the lives of Miriam, Deborah, Esther, Daniel, Nehemiah, Gideon, Amos and a host of others offer equally valuable material. There is an unlimited number of stories and incidents which can be put into shape for dramatizations suitable for church use. If the pastor or director of religious education is familiar with the work of dramatization he may be able to guide a few of the young people into the preparation of such material. A young woman who has elected drama courses at college can be of real assistance to her home church in this matter for the underlying principles are the same and a biblical drama must follow the same technique as any other drama if it is to be a success.

A dramatization with young people must be a work of art. It must be beautiful and worthy of careful work and preparation if it is to command the respect of the group producing it. The director should make his group feel that it must give to the audience something of beauty and value. This will

not necessarily involve great expense of time or money but it will mean that careful thought has been given to every detail. It is far easier to find the spirit and message of the story in a beautifully presented dramatization than in a poorly prepared, slip-shod performance. It will be found too, that the young people will respond more willingly and will work more diligently for a dramatization that they consider worth while.

In recent years the churches have been forced to admit that they are not holding their young people. It is generally accepted that the attendance of the teen-age group will be small. Without the loyalty and the attendance of the youth of to-day the outlook for the church of the future is not encouraging. Young people will be found where there is something to interest them and they will be interested where they have a part and a place in a program. Dramatization makes a universal appeal to young people and the church can make far-reaching use of this activity in influencing its young life.

The following extract from a letter written by Rev. Vaughn Dabney, pastor of the largest Congregational church in Boston, illustrates this point.

“The presentation of Miss Grace Ripley’s ‘The Light of the Star’ on Christmas Sunday of 1922 by the young people of the Second Church in Dorchester may serve to illustrate what may be accomplished without proper equipment in producing a profoundly impressive pageant. The only place large enough to accommodate the audience was the church auditorium, but the high pulpit and galleries

of an old meeting house do not readily lend themselves to such an enterprise. Furthermore, some of the more conservative members felt that such a use of the church might desecrate the sanctuary. But it was voted to go ahead.

"Every night for a week, led by the Director of Pageantry, the young people worked like beavers getting their properties together and adapting them to the auditorium. Embryonic carpenters erected a very creditable stage just beneath the old pulpit. Several engineering students took charge of the wiring. A young manufacturer was made property man and provided a curtain that cost only \$21.00. To create the proper background for the desert scene the young women cut out palm trees from gray flannel and pasted them on a blue cheese cloth screen. They also made the costumes for the entire cast of almost forty.

"And the effect? When it was all over one of the timid members said to the pastor, 'Marvelous! How spiritual it was. Equal to ten sermons, for it appealed to the soul through the eye, as well as the ear.' Of the nine hundred persons present, only a few made adverse criticisms, for the scenery was quiet and suggestive, the participants were reverent and grave, and a new sense of fellowship was generated among the young people by this coöperative effort in a good cause.

"Of course, a well-equipped social hall is the ideal place for such productions. But when proper equipment is lacking it is my feeling that hard work and spiritual insight may combine to present a religious pageant which will summon old and young alike to a fresh allegiance to Jesus Christ."

It is not necessary to have a dramatic club with its many officers and committees in an already over-



organized church or school. The work can be carried on by the organized class or department as one of the activities. Here is work for the Inter-class committee. It will not often be possible for all members of a class to be in the cast, but it is possible for every member to have some part in making the dramatization a success. The publicity, the business, the stage management, the lighting, the costumes, the music, the properties, require the attention of a corps of workers.

In addition to a successful production are the lessons learned in coöperation, service, self-effacement, self-expression, creative work, formation of ideals and incentives to right living. William V. Meredith says, "The tact of the leader of young people is to use the hidden desires, longings and aspirations of each individual (they cannot be studied en masse) and direct activities which will bring out latent qualities, promote clean and wholesome living and stimulate high ideals. Educational Dramatics is especially suited to this purpose. It affords an opportunity for creative effort in any number of ways—writing of script, designing of costumes, painting of background, harmonizing of colors, study of historical facts and interpretation of characters. It enables the individual to romp for hours in the world of dreams, gives him the thrill of exultation which possessed the character he plays, and quickens within him the enthusiasm for righteous living."<sup>1</sup>

There are many occasions when a dramatization

<sup>1</sup> "Pageantry and Dramatics in Religious Education," p. 76.

or simple play may be used by young people to meet a given situation. This fact was well illustrated by a class of young women at Center Methodist Church, Malden, Massachusetts. It is the custom of this church to assign a portion of the mid-week service once a month to a class in the Young People's Division. Each class puts on a twenty-minute program of its own choosing. For example one class selected the twelve prophets, and each member of the class gave a resumé of the life work of one prophet. Various other programs were presented, all acceptable and worth while. The December meeting was assigned to a group of girls in the Senior Department.

At first thought it would seem an easy matter to arrange a program for the Friday evening preceding Christmas. Yet when the class came to make their plans they faced the following situation. A Christmas program had been arranged for the opening service of the department on Sunday; a Christmas sermon with accompanying Christmas music was to be the program for the Sunday morning church service; a Christmas pageant, "The Light of the World," was to be presented by church and school on Sunday evening. What could the class give on Friday evening that would be appropriate and yet not infringe on any other service? The following simple play was the answer.

A CHRISTMAS PROBLEM

CHARACTERS:

Helen Marston, *a young woman of twenty.*

A Little Old Lady.

A Salesgirl.

A Chinese Girl.

A Red Cross Nurse.

Spirit of Service.

SCENE: *The living-room in Helen's home. Enter Helen with arms full of Christmas packages. She goes to table and deposits them, looking at each as she places it on the table.*

*Helen.* At last all my Christmas presents are done up! It certainly is a lot of work to get them all ready and into the mail—with boxes to fit, paper to wrap them in and ribbon to tie them, to say nothing of putting the right names on the right packages! But at last all that work is done, my last package, card, and postal have been sent! I certainly am tired. [*Sits in chair.*] I do hope I have not forgotten any one. I am always afraid there will be some one of whom I shall not think. Let me see—[*counts on her fingers*]—my own family, father, mother, brother Robert, and sister Martha, then, four cousins, eight girls in my Sunday School class, two girls at the office, and Clara, Maude, and Blanche. Yes, I think I have remembered every one. I certainly am tired. [*Head drops—girl sleeps.*]



[*Enter Old Lady.*

*Old Lady.* You have not thought of me. Yet when you were a little girl you often stopped at my door on your way home from school and always I gave you something, an apple, a cooky, a flower. Then you came often to see me. Now I have no home of my own, but live with many other homeless women in an Old Ladies' Home. Of course everybody there is kind to us, but I long for some one to come just to see *me*, not to bring a gift, but just to ask for *me*, that I may know that I am remembered, for I am very lonely. But you do not care. You have forgotten me.

[*Exit woman.*

[*Girl stirs but does not waken. Enter Chinese Girl.*

*Chinese Girl.* Did you remember me? Though oceans separate us yet am I your sister. Have you made me a present? You have so much! You have a home where you are loved, you have money, education, and freedom. You can plan your own life, you are free, but I am not wanted in my home because I am a *girl*. I am not educated because I am a girl; I have no freedom for I am a girl; yet we are sisters. Did you make me a present? Did you at this Christmas time give of your money to send education to me and my people? Did you remember me or did you forget? I wonder if you even care?

[*Exit Chinese Girl. Enter Salesgirl.*

*Salesgirl.* Did you remember me? I am but a girl in a store. Long hours I stood behind the counter to help you find your Christmas gifts—you

were asked to shop early so that we girls would not have to work overtime. Did you remember? Some one forgot, for long hours did I work, night after night, until my feet ached, and my head grew tired. I am weary, so weary because some one forgot me. Was it you? Did you give me even a thought? It would have been a precious gift, for it would have made Christmas a happier time for me. Just a little thoughtfulness, but you failed. You did not remember me.

*[Exit Salesgirl. Enter Red Cross Nurse.]*

*Red Cross Nurse.* You smile as you see me, for you did remember me. You helped the Red Cross—you bought a few stamps. But as you bought them did you give a thought to the wonderful work the Red Cross is doing? Or are you one of those persons who think that because the war is over the work of the Red Cross is done? Do you know of the work done for the refugees, the food sent to famine-stricken countries and the relief sent in time of flood and fire? As you planned your Christmas did you remember the suffering millions for whom there will be no Christmas joy this year? You may have given pennies to the Red Cross, but did you give thought?

*[Exit Red Cross Nurse. Enter Spirit of Service, a young woman dressed in a loose, white robe, and carrying a white cross.]*

*Spirit of Service.* I am Service. Did you remember me? I represent the church whose mission in the world is to give service. How have you helped me? I know you are to take part in the

pageant, but that is because you like to sing. I know you bought a present for each one of the little girls in your Sunday School class, but I heard you tell the superintendent that you could not keep the class after the New Year. No, you did not remember me. Service, you have forgotten. I, the friend, who could bring you greater joy than any other, have no place in your Christmas plans. I am forgotten, yet all through the years of your life you have received the gifts of Service. At this Christmas time you have made gifts unto your friends, but you have forgotten the great gift. [*Sings the second, third, and fourth stanzas of "Thou Didst Leave Thy Throne and Thy Kingly Crown," Number 122 in the Methodist Hymnal.*] Awake, before it is too late! Hasten, if you would know the real meaning of Christmas!

[*Exit Service.*

*Helen.* [*Stirs, wakens, acts confused, looks about, speaks slowly.*] Was it a dream? Did no one sing? Were not Service and the others here? [*Sits in an attitude of deep thought. After a moment speaks.*] It is true. In my Christmas rush I have forgotten the best things. I have been thoughtless. I have missed the spirit of Christmas giving. I have almost forgotten Him, whose birthday we celebrate. I am like those of old who had no room for the Christ child. [*Stands, sings "Thou Didst Leave Thy Throne and Thy Kingly Crown."*] It is not too late. There is room in my heart for Him. I will take Service as my guide. I



## USE OF DRAMATIZATION WITH TEEN AGE GROUP

will remember Him—I will not forget others. There is still time. I can yet give service. Where is my list? [*Looks for it on table.*] I must add other names. [*Hums softly the chorus of the hymn, "O Come to My Heart, Lord Jesus."*]

### CURTAIN

(Note: This little play, with a few changes, may be found in *Dramatized Missionary Stories*. It was produced by the Malden class, however, before it appeared in print.)

An illustration of coöperation in a well-organized class was the decision by the group that two of the parts should be taken by members of the class who were away at college but would be home for the holidays. When the girls were informed of the plan they readily consented to help. The play called for little scenery, few properties and brief rehearsals. The living-room was easily represented by the use of two screens and a Morris chair, borrowed from the pastor's study. The costumes were readily procured, each girl being responsible for her own. Every one present from the young people to the Bishop, expressed appreciation of the effective way in which the members of the class interpreted the Christmas message, and the contribution made to the evening's program. It was the class giving service to the church.

Summer camps find in dramatizations an excel-

lent program for Sunday afternoons. On the shores of a lake in New Hampshire, one summer afternoon the familiar story of the Baby Moses was presented by a group of girls from a near-by camp. Particularly pleasing were the effective scenes which were possible in that natural setting. Lovely indeed was the Princess as she came slowly down the hillside accompanied by her maidens in robes of varied colors and bearing in the true Egyptian style gorgeous paper sunshades and fans made by the girls themselves.

The discovery of the ark, almost hidden by the flags in the edge of the pond, produced a real thrill for the beholders. Miriam, peering cautiously out from the protecting trees, was all a watchful sister should be. Familiar as the story was to every person present it made a new impression through its unusual presentation. The lake, the hillside, the grove of trees, the quietness of a Sabbath afternoon in a secluded country district made a fit setting for the story as told in action by the girls.

Dramatizations need not be confined to biblical or religious material. Humorous stories may be dramatized or given in pantomime for "Stunt Night" or as an acceptable variation for the story hour or free period. An interesting innovation is to have a reader give the story while a group interprets it by pantomime. This is useful if the time for preparation is limited. The danger to be guarded against in any pantomime is the tendency to carelessness and the emphasis on the individual rather than on the story. Pantomimes must be

used sparingly for young people soon tire of them. Scenes calling for action and dialogue are preferred.

One summer the writer was conducting a class in story-telling at the Girls' Scouts National Training School at Plymouth, Massachusetts. After telling the class the story, "How the Bluebird was Chosen Herald," by Jay T. Stocking, it was decided to present an informal dramatization of it at the seven o'clock story hour on the following night.

Discussion followed as to scenes and characters. It was decided to omit the parts taken by Queery Queer and the Wonder Wise Man and represent only the parts taken by Spring and the birds.

SCENE I. The arrival of Spring. Into the seemingly deserted country she came with no one to welcome her, no one to rejoice at her appearance for no one knew of her arrival. Now, how was the audience to know of Spring's disappointment, of her plan to prevent such an occurrence in the future by providing herself with a herald? Who was to inform them of her difficulty in making a selection? Should it be a flower, a bee, or a bird?

Spring would not simply announce the facts, and long soliloquies are unpopular, so the exposition was brought about by the introduction of the Wind.

Spring dismayed at her reception asked, "Why are not the birds here to meet me? Why are not the flowers beginning to awake? Does no one know that I am here?" The Wind, among the trees, answered in a long whistling tone, "No-o-o-o one." So the conversation proceeded with the Wind, unseen,



answering Spring's questions, and echoing her wishes, rendering all her speeches in the long-drawn whistle so closely associated with the wind.

SCENE II. The Committee Meeting of the Six Birds. From their conversation the audience learned of the great assembly of all the birds called at the summons of Spring; her statement that she needed a bird for her herald, and the qualifications necessary:

“Both handsome and happy, gifted and good,  
As modest as modest can be  
The very best bird that flies in the wood  
I would that my herald be he.”

The choice by lot of the six,—Mr. Crow, Mr. Robin, Mr. Parrot, Mr. Blue Jay, Mr. English Sparrow, and Mr. Bluebird,—to constitute a committee to make the final selection, was made known by the conversation. The votes were written on leaves which Mr. Bluebird passed around. The count revealed the appalling fact that each bird, except Mr. Bluebird has voted for himself; Mr. Bluebird, who counted the votes, recognized their footwriting from seeing it frequently in the sand. Realizing that the committee would never be able to reach a decision, Mr. Bluebird informed them of the reputation Mr. Owl had of being able to read character and future events by the light of the comet. The decision to visit him was made and the birds hopped off the stage and began their journey to Mr. Owl's house.

Very realistic were the birds in their picturesque costumes. Mr. Crow in black bathing tights, cap and long black stockings on both arms and legs, walking with his peculiar flying stride and constantly using his unmistakable voice was quite a bird. So was Mr. Blue Jay in a blue bathrobe and crest made of three bathing caps, arranged in varying heights.

The fact that the girls were in camp, miles from a store or home and had been restricted in the list of articles which could be brought with them, made the manufacture of costumes an ingenious problem. Mr. Owl appeared in a headpiece cleverly made of last year's brown oak leaves pinned on a handkerchief and so arranged that when adjusted no part of the face, save the eyes, was visible.

SCENE III. At the home of Mr. Owl. When the purpose of the visit had been made known, Mr. Owl asked for the frank opinion of each as to the bird best suited to be Spring's herald. With the exception of the bluebird, who confessed his inability to judge in so important a matter, each bird declared himself to be the only one possible for the place and gave his reason for his position.

When all had spoken Mr. Owl asked each in turn to take his place in the judgment seat. There, by the light of the comet, he read their characters as revealed to him and not as the birds would have him think. The crow he found had a "slant" in his eye,—was a thief, and therefore would not make an acceptable herald. The robin was too aristocratic and suspicious, "can't even dig up a worm

without frequently stopping to look about, suspicious of every one," and so unfit for the position.

Mr. Parrot talked "a great deal, talked too much, talked without thinking."

Mr. Blue Jay was found to be vain, wearing a crest just for looks, and thinking himself better than other birds. Mr. English Sparrow was discovered to be a public nuisance, into everybody's affairs.

When Mr. Bluebird's turn came he declined to waste any of Mr. Owl's time, for he knew himself to have many faults and he was confident that there were many birds better fitted for the position. However, Mr. Owl insisted that as long as Mr. Bluebird was present he should have his character read. As the light of the comet fell upon him, Mr. Owl was enabled to clearly read his character. He admitted that Mr. Bluebird had faults, but they were small ones. The fact that Mr. Bluebird realized their presence and admitted having them was in his favor. Mr. Owl then declared that if there are better birds than the bluebird he had failed to hear of them. He pronounced Mr. Bluebird as his choice for Spring's herald; a bird—

"Both handsome and happy, gifted and good  
As modest as modest can be  
The very best bird that flies in the wood."

SCENE IV. Spring was alone awaiting the verdict of the committee. Mr. Owl entered, escorting Mr. Bluebird, whom he declared to be the bird



chosen to be the herald. Spring willingly accepted the bluebird and expressed her complete satisfaction at the choice. The owl's last injunction to Mr. Bluebird was a bit of advice. When he makes his appearance after winter has left, he must tell to all the world as he flies about or sits on a tree the one message, "Spring is here." Mr. Bluebird accepted the commission and gave the bluebird's note. The audience readily recognized the message, "Spring is here" in the whistled notes.

Mr. Owl then left the two together, but Spring immediately asked the bluebird to accompany her to the woods that she might give him final instructions. As they left the stage and even after they were out of sight could be heard the bluebird's notes, "Spring is here, spring is here."

The last scene is different in certain details from the way Mr. Stocking finishes the story, but the thought and the message is the same. The different ending was necessary for the dramatization in order to inform the audience of the result of the conference and also to leave the stage empty at the end of the performance, for the story was given out-of-doors and no curtain was available.

This story was selected because of the fact that the camp is located in the midst of a wood, peopled with many kinds of birds. It was June and the birds were at their loveliest. Also at this session of the school a naturalist was present trying to make the girls acquainted with the birds, their names, appearance, characteristics, songs and calls. So it was that every girl present instantly recog-

nized the various calls as the girls impersonating the birds whistled or sang them.

The presentation was a very simple affair. Only one full rehearsal was possible, but that was sufficient for the purpose—an hour's informal entertainment showing the possibilities of dramatization. The parts were not memorized, but each young woman used her own words, keeping in mind the story as told, so as to give the others their necessary cues. Certain phrases and sentences, as for example the estimates each bird gave of himself and the owl's reading of the character of each, were given as nearly as possible in the words of the book, for they are too clever to be changed.

Spring was very lovely in her long flowing robes of white, and her own long golden tresses. On her head was a crown of wild pink roses. Garlands of the same pink flowers and their green leaves decorated her gown. One who was very near to her might have noticed that her costume bore a striking resemblance to the white netting which at night served to protect the sleeper from the mosquitoes, but in the twilight and changed by the pink of the blossoms and by the green of the leaves it made as fair a robe as Spring could desire.

The costumes, the attempts of the birds to fly, the use of the voice by the birds to reveal their pleasure or dissatisfaction, their attempts to portray their characters made the dramatization both interesting and amusing. It also gave an opportunity for self-expression, coöperation and emotional appeal while showing the scout leaders an-

## USE OF DRAMATIZATION WITH TEEN AGE GROUP

other means of teaching the scout laws and lessons to the members of their troops. What was done with this group could be done with any group of girls.



## V: PRODUCTION

The aim in production is to stage a play or pageant so that the audience shall readily perceive and appreciate its real meaning. The spirit of the performance must be conveyed through three avenues: sound, which includes the spoken word, vocal and instrumental music; movement, comprising acting, dancing, grouping, gesture and all the necessary action; color, found in lighting, setting and costumes. The character of the production will determine how the three elements shall be used.

The production must be planned with reference to the stage to be used and the scene to be portrayed. While in some towns a well-equipped stage may be at the disposal of the group producing the play, by far the majority of persons will be forced to put on their productions in the town hall, school assembly room, church auditorium or parish house. As a rule such buildings have but limited equipment for dramatics and much of the scenery will need to be provided for the occasion. This is neither as serious nor as expensive a matter as may appear at first thought. Scenery ready for use may be purchased by those having the funds, but it is quite possible and far more desirable to have the scenery made by the young people, and not necessarily by the participants in the play.

An opportunity is thereby afforded to make use of more people and of the services of some who could not be used otherwise in the production. A youth, too self-conscious to take part in the play, may be able to paint a scene or make a screen, and in such a way be made to feel that he has a part in the production. The young women can easily make the curtains.

There are three types of scenery commonly in use: painted, curtain, and screen. Any stage, however unpromising may be improved and rendered usable by the help of any of the above means. Printed scenery is the most difficult for amateurs to prepare unless, perchance, there is one in the group with the necessary artistic ability. Frames of the required size can be made by any one skilled in manual training. To prevent sagging or stretching after being tacked on to the frame, the material on which the scene is to be painted is made thoroughly wet and allowed to dry before being used. Prepared material may be purchased of an interior decorator. If there is not money to purchase such material, unbleached cotton can be made to serve the purpose. It is not necessary to have a detailed picture; a few lines will suffice to suggest the desired scene. It is seldom advisable for amateurs to attempt to paint scenery without careful guidance and instructions, consequently further directions are not given here. Any one interested should consult proper sources of information. (See Bibliography.)

Screen Scenery.—Simple and attractive sets may

be made with screens. The frames should be constructed by a carpenter or in a manual training department. The screen may be draped or of cardboard. Many colors and effects may be secured by painting, while figured wall-paper and creton may be used for other purposes. It is a simple matter to stencil designs for borders. Camp Fire Girls and others versed in handcraft are usually familiar with the art of stenciling and can decorate a set of screens with little effort. The plain screen in neutral tones is not to be despised, but will be found to be of great value, as it can be used in any scene and as a background for any costume in any light without fear of conflict of colors. This is not true of the decorated screen. It is economical to have reversible screens with the front and back of different designs, one side being decorated and the other plain. It is also an advantage to have screens of different sizes, as they will be found useful for various arrangements.

Screens should be placed across the back of the stage and down each side, slightly parted at certain places for entrances. Behind each opening should be placed another screen of the same color to avoid any break in the scenery. The screens, if properly made will stand by themselves without being attached to the stage, except in the case of a sloping floor. One advantage in using screens is the ease in which they can be moved or rearranged. Only a few minutes are required to completely change a scene as the screens are so light they can be easily moved about by two persons.



## PRODUCTION

Curtain Scenery.—The most common and perhaps easiest to secure is curtain scenery. The back drop and curtains for the side must be of the same color. The drops may be of any color, blue, green, gray, yellow, or brown, according to the desired purpose. By changing the lighting or rearranging the curtains, simple flat backgrounds may be made to serve many purposes; hence plain rather than decorated material is preferable for the draperies. The wall back of the entrances should be of the same color as the curtains, that there may be no break in the color scheme at the entrance of a character. The same precaution that places a screen back of the opening between two screens should be observed in curtain arrangement of entrances. There should be an entrance at each side and one at the back if possible.

If only one set of curtains is possible, green will be found to be the most satisfactory color. It will serve as an acceptable background for almost any scene and as an excellent foil for most costumes. It will furnish a good background for an ordinary room or office; by the addition of decorations a very attractive room may be represented. It also fits naturally into an outdoor representation, making less foliage necessary as the intervening space will be green. Next to green the most satisfactory color for all general purposes is brown. One caution must be observed in deciding upon the shade for the drops, the color must be chosen by artificial light, otherwise unexpected and undesired effects may be produced when the lights are thrown on.

The material selected depends upon the use desired, whether permanent or temporary, and the price one is willing to pay. An inexpensive material and one that serves the purpose very well is denim. It can be secured in good shades of green or brown. Burlap, cashmere, canton flannel, felt and velvet are also satisfactory materials. For certain plays figured material is most appropriate and may be secured from an upholstery dealer or in many cases at a department store. It is not necessary for amateurs to have different sets for each play, for by the use of decoration, festooning and arrangement, many effects may be secured.

The production of a large outdoor pageant involves quite different treatment from that used in an indoor pageant or drama. Rules which apply to one must often be reversed or changed to meet the requirements of the other.

### *Outdoor Productions*

It is almost impossible to produce effectively outdoors a drama or pageant written for indoors. An outdoor scene may be represented on an indoor stage, but it is impossible on an outdoor stage to represent an indoor scene without introducing properties which do not harmonize with the setting. If, however, it is necessary to have an indoor scene for one of the episodes the necessary properties, the chairs, table or books must be brought in and removed at the end of the scene and carried from the sight of the audience. The careful pageant writer will strive to avoid such complications. The

## PRODUCTION

producer of a pageant on a large scale for a festival or anniversary will insist on having the pageant written for the occasion and so arranged as to fit the conditions under which the pageant is to be produced. The difficulties of constructing a pageant which can be used equally well indoors or outdoors are apparent. In a hall or church the stage is of fixed dimensions, comparatively small and, as a rule, narrowing toward the back. It is set with scenery and has possibilities for artificial lighting. In modern buildings there is equipment for varying the lighting, by which different effects may be secured. The actors are near to the audience, making dialogue possible, as their conversation is easily heard. Facial expressions, gestures and tone convey meanings clearly.

On the open-air stage all this is changed. The stage is not bound by sides and back, neither does it narrow toward the rear. It is vast, wide and at some distance from the audience. Its limits are determined by the shrubbery. The actors are so far removed from the audience that little dialogue is possible. Gestures, poses and groupings must be relied upon to convey the message. The few actors used in an indoor play would be lost on an outdoor stage. Instead there is room for many persons and for large groups.

Perspective must be studied. The rear of the stage should be kept for the distant scenes and the background effect. Detail is lost, mass and line and subdued color alone remain, hence numbers are an advantage. The front of the stage should



be used by the independent actors, the outstanding individuals, the characters who must use dialogue. The central portion of the stage is the real scene of action, most of the episodes will be presented there. When a few actors are forced into the foreground, it is often possible to seemingly diminish the size of the stage by having a large number of persons grouped in the background so as to form a semi-circle about the actors in front.

Lighting is a serious problem in any outdoor production. All pageants do not represent daytime scenes, nor are all pageants given in the sunlight. In the daylight there is no possibility of varying the effect by means of artificial lighting. The light must remain the same for all scenes unless nature chances to take a hand. For an evening performance artificial light is necessary. The problem of lighting is a difficult and often a costly one. The services of an expert electrician are indispensable for the average amateur knows nothing of the principles of lighting and he is apt to be unsuccessful in his experiments and wasteful in his expenditures. All light sources should be concealed if possible. No light should be permitted to shine into the faces of the audience. No part of the stage should be flooded with intense glaring light. There should be a graded light upon the three divisions of the stage. "Spots" and "floods" may be used on occasion, but individual actors should not be followed about the stage by a "spot" light. To do so destroys the harmony of the play and calls attention to the light rather than to the character.

## PRODUCTION

In most pageants all "spots" may be dispensed with if a good clear graded lighting effect has been secured. Soft and varied effects may be secured by covering the lights with orange, blue, green or violet tissue paper or cheese cloth. A rehearsal under artificial lighting should be called early, so as to allow time for any necessary changes.

The entrances and exits to the outdoor stage are of vital importance. Like the indoor stage, there should be at least three entrances, one at the back, preferably center, and one at each side. If necessary others may be provided. These entrances should be so arranged as to be concealed from the audience by the shrubbery, yet, so placed as to be easy of access to the actors. The entrances should be well lighted to avoid confusion.

The actors on an outdoor stage must depend wholly upon natural scenery. No canvas screens, curtains or painted scenes should be introduced. They only serve to heighten the unreality of the scene. It is better to use what natural scenery is available and leave the rest to the imagination of the audience. It is much better to assume that a castle or palace is nearby, but out of sight, than to indicate one by means of canvas or wood. The imagination of each person present is quite capable of erecting a building and will serve the purpose and preserve the harmony of the scene unbroken.

Grouping is of the utmost significance in an outdoor production. It is the group and the mass rather than the individual that will focus the attention. It is care in color combinations, positions

and arrangement of figures and groups that make the artistic stage picture. The audience is too far away to hear the voices of the actors against the wind and myriad sounds of the open, but the movement, the pose, the tableaux and the gestures will be the mediums of expression. Therefore, skill in effective combinations is of the highest importance that the stage pictures may convey the desired meaning to the audience.

Much depends upon the site selected for the pageant. One should look first of all for a natural amphitheater with accommodations for the spectators which shall not force them to sit facing the sunlight or bright artificial lights. There must be shrubbery and trees. Rocks and sloping background are a fortunate addition. A quiet stream or small body of water is a help, not only in forming an attractive picture, but if it is between the stage and the audience, serves as a means of conveying sound. Every bit of vista should be made to contribute to the production, the near-by roadway, the lane between the trees, the clump of birches or whatever nature has provided. A fairy may be hidden behind a tree, the Indian in his canoe may approach cautiously along the stream or across the lake, the herald may come riding down the distant hillside blowing his trumpet as he approaches. By a little careful planning the director will find new possibilities in every location. The little unexpected yet natural incidents will increase the interest and add to the picturesqueness of the pageant.



## PRODUCTION

### *Indoor Productions*

Schools, churches and community centers are making very frequent use of indoor pageantry, dramatizations and plays. One readily appreciates the fact that it is impossible to use as large numbers in an indoor play as in an outdoor pageant. The stage is smaller and the actors are nearer to the audience, consequently the emphasis is transferred from the group to the individual. The voice is clearly heard, making spoken lines possible and desirable. The aim now is not to present group pictures, but to make the characters forceful and compelling. The same principles of color scheme, costuming, grouping and movement obtain in indoor as in outdoor productions. Overloading of scenery is a temptation frequently yielded to by amateurs. To do so leads to confusion and dissipation of attention. Simple scenery in natural tones furnishes the best background for the actors whose costumes and movements as much as the scenery will suggest the desired atmosphere.

A dramatized story or a play is better adapted to an indoor stage than is a pageant. The large numbers required, the slowness of movement, the grouping necessary, the size of the stage all tell against the pageant for frequent indoor festivals. An occasional special day, as an anniversary, may use a small pageant as a variation to the usual program, but for the general use of schools, clubs and churches, the dramatizations and plays are more satisfactory.

## HOW TO PRODUCE PLAYS AND PAGEANTS

### HINTS FOR INDOOR LIGHTING

The application of light to a given scene is always a difficult matter, for the lighting forms an intimate part of the color problem. All drops, costumes and stage properties must be studied under artificial light in order to secure an acceptable color scheme. Only general suggestions on lighting will be of any assistance for every church and hall is lighted in a manner peculiar to itself. The problem of every amateur group is to adapt the available lighting equipment to its use.

The underlying principle in stage lighting to-day is to concentrate the light at one point and direct it at the stage, instead of flooding the stage from all directions as was formerly the custom. Foot-lights are falling into disuse at the theaters and are not at all necessary for amateur productions. However, they are found in many halls as the only means of stage lighting. If they are used, a good plan is to introduce a number of amber bulbs. A satisfactory arrangement is to use one red and one blue to every three amber bulbs. Shellac can be used for painting the bulbs. The young people can easily make a social affair out of the operation, making the task a pleasure rather than a tiresome piece of work for one person. If the foot-lights are arranged on two circuits, they may be made to serve the purpose of a "dimmer" by cutting out one of the circuits at the desired moment. It is also a good idea to have low candle-power lights on one circuit and ordinary candle-power lights on

## PRODUCTION

the other. Dimmers are expensive and require special wiring, so are out of question in many cases, but the above mentioned arrangement of footlights makes a fair substitute and is within the reach of an average group.

Overhead lights and side lights are also coming into disfavor. Overhead lights, unless carefully adjusted and placed at a distance, are very trying on the actors, causing them to look old and revealing every wrinkle or any defect in the make-up. Side lights tend to produce undesirable shadows unless carefully regulated. The best point from which to throw the light upon the stage is from a distance. The most common location is from the front of the balcony. The lights should be boxed in so as to direct the rays toward the stage and at the same time screen them from the audience.

Lighting equipment is always expensive. If an amateur group has limited finances it will not be able to spend much on additional equipment, but will endeavor to use that provided by the stage in question. If there is an interested electrician in the community, and the hall is wired for electricity, many innovations may be introduced at little expense. If such a person is interested in the group producing the play he will usually prove of greater help than a professional electrician who has only a monetary interest in the lighting. On one occasion familiar to the writer two college boys home for vacation worked at the church all the evening and until one o'clock in the morning wiring and testing, that the lighting might be just right for



the elaborate Christmas pageant to be given the following evening. Certain adaptations can be made to increase the efficiency of even a limited equipment. The lights near the stage can often be fitted with screens so as to direct their rays to the stage. Long cords will enable one to place the lights in advantageous positions and colored shades will increase the illusion. Colored bulbs as in the footlights may be used in the group lights and if the colors are worked by separate switches distinct atmosphere may be achieved.

More useful for creating definite impressions are the gelatine slides which when placed in the light rays completely change the scene. For example, a night effect is secured by the use of blue slides; dawn by different shades of red and orange; the characteristic haze of the desert by varied shades of blue. Needless to say, the desired effect must be carefully planned and tested before using, lest unexpected results occur. Colored lights will change the entire color scheme already on the stage, not only the drops but the costumes as well. The slides come in a variety of shades and may be secured from any theatrical supply place.

If spotlights are desired, they may be hired for the performance or manufactured for the occasion. A powerful electric light, a cone-shaped piece of tin and a long cord can be arranged as a very good substitute. Two powerful electric flashlights may even be made to serve the purpose. Two persons so placed that they can send the rays onto the desired spot at the right moment can by careful

## PRODUCTION

manipulation create an effect almost equal to that produced by the spot. It is hardly necessary to add that the source of all lighting should be kept invisible from the audience. The director, the prompter and the electrician must have on their copies of the play a *lighting plot*. Not only the time when a change of lights is to occur is indicated, but a warning sign is given shortly before the time when the change is needed so as to avoid any delay which might spoil the effect. The lighting plot should be in red ink so as to be readily discernible.

In the chapter "Costumes and Properties," mention was made of fire and light representations. The esthetic effect of natural lighting as that of candle, lamp, torch, brazier and uncovered flame is not to be denied. A dish of common salt saturated with denatured alcohol will burn for a considerable time and is very realistic in a fireplace or as a camp-fire. An audience is always fascinated to watch an Indian make fire without matches. How intently they gaze at him as with his bow and a bit of wood and much friction he produces first the smoke and then the spark. Breathless are the watchers as they witness his endeavors by blowing and fanning to produce the fire. Then when suddenly the flame leaps up from the tinder the spectators are thrilled by the wonder and beauty of it all. Boy Scouts and Camp Fire Girls are familiar with this process of fire-making, which should be used when the occasion is appropriate. A piece of tin will protect the floor from

injury and as the flame can be instantly extinguished as soon as made no danger need be feared.

A word of caution needs to be uttered as to the use of uncovered flame. In many, many plays and pageants it has been used without the slightest accident occurring. Nevertheless, there are occasions and places when its use is risky and should not be attempted. On a stage set with easily combustible material, in a scene where the characters wear loose, flowing robes of flimsy goods, and in the scenes in which children are employed, electric torches, flashlights and electric candles should be substituted. By skillful handling the desired effects may be secured. Even a very good representation of an open fire can be made with electric lights. Wherever a particle of danger is incurred by uncovered flame its use should be prohibited. One church gave a Christmas pageant in which grouped around the manger with its accompanying hay and straw were eighty men, women, and children, all carrying lighted candles. Nearly every person was gowned in loose, flowing robes and the girls had their hair down, unrestrainedly flying about face and shoulders. In addition, the central figure held a huge candle in her hand and as each person approached the manger he knelt and with her help lighted his own candle from one which was burning inside the manger. Consequently the large candle was ever on the move. The platform was small, the members of the group were of varying sizes and closely crowded together, and the danger from the unprotected flames was great. The beauty



and effectiveness of the pageant was spoiled by the fear which clutched at the hearts of the audience as they waited and watched, ready if an emergency arose. Electric torches would have served the purpose equally well and done away with the possibility of danger. A permit is necessary not only for uncovered lighting but for any additional lighting.

The thing of importance for the amateur to remember is that lighting effects are designed to help interpret the message of the play by giving tone and atmosphere to the different scenes. The group must not expect to vie with the theater in its productions. It should aim to give the best presentation possible with the means at hand. Ingenuity and experiment can accomplish much. No matter what the lighting arrangement for a given play is, whether simple or elaborate, it must be adequately rehearsed that no errors may occur in the final production, for on skillful lighting depend the color effects which make for an artistic production. For any one who is interested in the study of lighting there is a most helpful chapter in "Producing in Little Theaters," by Clarence Stratton, Henry Holt & Co., New York.

## VI: COSTUMES AND PROPERTIES

### COSTUMES

The costuming of a play or pageant is of supreme importance, for much of the effect of a scene is due to the color and design of the costumes. While costuming requires much thought and planning, it need not be a matter for discouragement as many helps are available.

For historical plays the best source of ideas is in the works of artists contemporary with the time in question. The art museum is a veritable mine of information, for not only are costumes to be seen, but furniture, household utensils and ornaments for personal adornment are on exhibition.

Pictures are most suggestive, giving ideas of costumes, customs, and realistic backgrounds. The Perry, Brown, Copley and Tissot prints are useful for Oriental and biblical scenes. The Holy Grail pictures supply details of medieval dressing and Boughton's paintings of the Puritans show the costumes worn in the early days in America. Histories and encyclopedias are valuable for suggestions, although the plates are not always to be trusted. Every public library has its books on costumes of other countries and different periods. A good costume book should be the property of every

group that attempts much work in dramatics. (See Bibliography.) In nearly every community is the traveler who has visited foreign lands and who cannot only give information and suggestions but who may have curios and articles of wearing apparel which may be borrowed or copied.

Costumes are a problem when the attempt is made to have them correspond to those worn by the people of a given country in a certain period. It is not necessary to represent every detail accurately. It is sufficient to have a general type of dress represented. Care should be used against confusing the costumes of two countries or periods. A character should not appear on the stage wearing a ninth century Oriental gown and a nineteenth century European hat. Attention should be paid to the fit, length and condition of costumes. Wrinkles and stains show plainly by artificial light and should not be in evidence unless desired, nor should robbers, travelers or workmen appear in new costumes, but in clothes which show signs of wear. Not all costumes should be bright and striking, but in every scene there should be some dull shades to offset the bright colors of others.

In choruses or groups where large numbers are dressed alike it is an advantage to have the costumes designed and cut by one person. If conspicuous articles,—such as the caps and kerchiefs of Puritan maids are used, incongruities in the group appearance are prevented by having the articles made at one place and by one group of persons. The women of the community or church



or school are quite willing to meet and sew if asked to do so in ample time to prevent being hurried at the last. All through the summer days preceding the Tercentenary Pageant groups of women were to be found at Plymouth sewing on the costumes. From miles around they came to share in the only way some of them could in the pageant. So it is in every community, the women are always willing to help if their interest has first been secured.

Even when costumes must be made, the expense can be kept at a low figure. Materials are the heaviest item of expense. In case of the pageant where many similar costumes are to be used the materials should be purchased in whole pieces, thereby obtaining wholesale rates.

Inexpensive materials are just as effective in most cases and the substitution can hardly be detected under artificial light or at a distance. Cheese cloth or cotton crepe may be used for soft, clinging gowns such as Grecian costumes; cambric and silicia for satin; silkolene for fancy figured silks; flannel for heavy cloth; burlap for stiff materials; chintz for eighteenth century dresses; net for lace. Borders and decorations may be done with stencils or wood-blocks, stencils being used for heavier material and wood-blocks for soft. Armor is easily represented by having a burlap foundation painted with aluminum powder mixed with glue. Ermine for royalty is made of cotton batting onto which bits of black cotton have been basted.

Correct footwear and head-dress add much to the effectiveness of the costumes. High-heeled or mod-

ern shoes should be worn only in modern plays. In earlier times sandals were worn. The arrangement of the hair is another feature requiring thought. It should be dressed in a mode corresponding to the costume. For example, an Indian girl wears her hair in two braids, a Grecian maiden has hers bound in a chaplet, but the fairy's is loose and flowing. Bows of ribbon should not be used even on children, save in modern scenes. Above all things, the parts of the costume, the arrangement of the hair, the head-dress and footwear must be of the same country or period, lest confusion and a distorted appearance result.

Two things then should be kept in mind in arranging for costumes, first, that the costumes of various actors do not clash, and, second, that they are in harmony with the scene and tend to convey the same spirit. Much of the interest and value in producing a pageant or drama is in the designing, making and securing of the costumes. The group that buys everything needed will lose much of the social value of the production, for the co-operation and development of community spirit, by-products of a carefully worked-out performance, will be missed. A few suggestions as to costumes most commonly used may be helpful. Grecian, Roman, Medieval, old English and Puritan costumes are too familiar to need description. Pictures and histories will give all necessary information. Symbolic costumes for Seasons, the Graces, Education, Religion, Justice, War, Peace and such figures follow, in general, Grecian models with

their long lines and simple folds of drapery. The color varies according to the personification.

Ideas for biblical and missionary plays are best obtained from colored pictures. The postals sent home by travelers in distant lands will furnish many ideas. The stereographic pictures showing customs and manners of people of various countries sold by Underwood and Underwood, New York City, and the Tissot pictures in color give valuable suggestions of the costumes and manners of Oriental people. In the cities where are located the headquarters of the mission boards one can usually find costumes which may be borrowed or hired.

The church in the small town need not be discouraged, for Oriental garments consist largely of draperies and tunics and can be easily arranged with the materials at hand. Paisley shawls, couch covers and portières are most useful and cheese cloth and cambric will accomplish wonders. A little home mission church in North Dakota produced a number of dramatizations with only tablecloths and blankets available for the long flowing robes. Few churches will be reduced to that extremity. The productions will be less picturesque without attractive costumes, but even so the dramatizations can be made of value as a social activity and will be a means of developing the resources of the young people.

It is possible to have an effective dramatization even if one is unable to have the costumes desired, but lack of costumes is no excuse for a poorly presented story. The aim should always be to achieve



the best possible production with the material at hand. With such a purpose inspiring the director and group the dramatization cannot fail to have something of beauty and merit in its final presentation even with limited equipment, properties and costumes.

Through the kindness of the publishers, George H. Doran Company, New York, the following descriptions of costumes most commonly used in biblical, missionary and Oriental scenes is reprinted from "Dramatized Missionary Stories."

*Oriental Costumes.* In general the man's costume consists of a plain cotton tunic with a cord for a girdle. Over this is worn a striped mantle, fastened to one shoulder and wrapped around the body. The tunic for a young man is knee-length, while it is ankle-length for an older man. Boys wear short tunics, white or in colors. The head-dress of the men is usually a square or oblong scarf, draped over the head so that it falls over the shoulders, and is held in place by a heavy cord or twisted piece of black cloth. Sandals are worn on the feet. The women wear plain, straight tunics reaching to the ankles. Over this is a mantle much larger and brighter than that worn by the men. It is draped about the head and shoulders and falls to the ankles.

*Africa.* Faces may be blackened or a thin stocking, with holes for the eyes and mouth, may be drawn tightly over the head and face, fastened closely at the neck. This saves blackening the face

and is nearly as effective. Black stockings without shoes should be worn on the feet. Long gloves may be worn on the arms and hands. Plain straight costumes of red cheese cloth or cambric with a red turban will serve for the women, while the men wear short-sleeved, low-necked shirts and short cotton trousers. No stockings.

*Arabia.* The costumes are similar to the general description of Oriental costumes, with the combinations of white and bright flaring colors, particularly red and yellow. The women appear veiled. A soft white veil covers the face from below the eyes, while the head-dress comes low over the forehead, leaving only the eyes visible. The children wear simple short frocks of bright colors, with close fitting caps.

*China.* For the man the costume is a tight, plain skirt or wide trousers of black reaching to the ankles. These may be made from black sateen. The coat is of black or white, plain and tight-fitting. The cue, if used, may be represented by a braid of black cloth sewed to the inside of a close-fitting cap.

Boys' and girls' garments are quite similar. They are made of dark material, preferably blue, and consist of long trousers and a coat. Trousers for the boys are plain; those of the girls are decorated around the bottom by a band of embroidery or contrasting color. The coats for the girls are short, reaching only a few inches below the waist. They are fastened, on the right side, by loops of braid and buttons. They are fastened up to the neck. The sleeves are long, straight, and loose at the wrist. The edge of the coat is likewise em-

broidered or decorated. A boy's coat is longer than a girl's. Over the coat the boy wears a sleeveless vest, made usually of black. The women's costumes are too familiar to need description. They may be copied from pictures.

*India.* The various castes in India dress differently and consequently it is not easy to costume a play accurately. Therefore the general effect is all that should be attempted. The men should be dressed in long-sleeved, white tunics and brilliant turbans. Faces may be darkened with stain or paint or even with fine earth dust. A white blouse with elbow sleeves and a V-shaped neck forms the undergarment of the Hindu woman. Yards of bright-colored cheese cloth make the rest of the costume. The goods should be brought tightly around the hips and tied firmly in front, and then again wrapped around the body. The remainder is laid in soft plaits to within about three yards of the end, which is left free for the head-dress. The plaits are tucked in over the knot and the loose end is then carried over the left hip, up under the right arm and over the left shoulder, across to the right shoulder and the end thrown over the head. Ornaments, jewelry, strings of beads, bracelets, earrings and rings complete the outfit.

*Japan.* Japanese kimonos are easily procured. A wide sash of cambric, tied in a large butterfly bow and pinned high in the back completes the costume. The hair should be piled high in the familiar fashion of Japanese women in pictures and ornamented with fancy pins, fans and flowers.



## HOW TO PRODUCE PLAYS AND PAGEANTS

Little girls should be dressed in bright-colored kimonos, coming nearly to the ground, with sashes of a contrasting color. The children have the sashes tied in a simple knot, not in a bow. The little boys should wear dark kimonos, black and white or blue and white. Their sashes are hardly more than strings tied in the back. Little skull caps made from soft gray material easily represent the shaved heads of the boys. Japanese girls have their hair bobbed and therefore children with long hair should have it folded under and pinned to give the desired effect.

*Indian.* The well-known khaki-colored suits of the Indians need no description. Head-bands of feathers are easily made. Strings of beads should be generously used. The skin may be given that peculiar reddish hue by the application of bole-menia over Sallow-Old-Age grease paint. As a make-up for arms and legs the bole-menia should be beaten into a mixture of one-third glycerine to two-thirds water, and applied with a sponge. If one is far away from a drug store or unable to secure the bole-menia, common, fine earth dust makes a very good substitute. The dirt should not be mixed with water but sprinkled dry onto the body. Enough will cling to the flesh to give the desired effect.

## PROPERTIES

It might seem, at first thought, that it was unnecessary to mention properties, as each play calls

## COSTUMES AND PROPERTIES

for a set of its own and the list is readily made up from a reading of the play. Nevertheless a few general suggestions may prove helpful. Properties have much to do with the making or marring of a play. Great care should be exercised in the selection of the properties for any given performance, especially if it be a historical story. Modern inventions must not be used in ancient scenes. A telephone, an automobile, or even a door-bell is out of place in a sixteenth century story. Fountain pens are of recent date. For plays of early days quill pens and sand are more accurate and help create the desired atmosphere.

Thought needs to be exercised in representing a fire. Wood was used before coal was known and open fires and braziers before stoves. Braziers are realistic, effective and easily made. A blackened tripod and bowl is all that is necessary. The fire may be represented by a red electric light bulb, red powder, joss sticks or by sterno. The latter has the advantage of producing a real flame. Water can be made to boil or food to cook and the sight of the steam or the odor of the cooking food is an additional touch which the audience readily appreciates. Torches, small hand lamps, and candles were in use long before oil lamps or gas. Models of Oriental lamps can easily be made from cardboard with a bit of Christmas candle to serve for a wick.

Many of the properties can be made by the young people. Swords, spears and shields can be made of wood and painted with silver or aluminum paint.

Buckles and parts of armor can be cut from cardboard and covered with tinsel paper. Dishes, quill pens, parchment letters, books of law, water jars and drinking utensils may be found in any museum and models of them can be made by a little study and exercise of patience. Cardboard and gold and tinsel paper in the hands of a clever person can be made to produce surprising results.

When in doubt as to the appearance of an article, consult a dictionary or an encyclopedia. If the desired information is not to be found, appeal to the local librarian. She can give valuable help and is always glad to recommend books which will be useful.

Ordinary properties can be borrowed from a convenient home or store. Local dealers are usually willing to lend if the articles are returned in good condition. Interiors can be made realistic by the use of portières, draperies and curtains. It is easy for the audience to imagine a window back of a lace curtain. Tissue paper, leaded with strips of heavier dull-gray paper makes an excellent representation of a stained glass window.

Every church, school, and community center that is interested in dramatics and pageantry should be provided with a closet or large box into which are put all used properties. The accumulated supply from a few productions will furnish some of the properties for many other performances. Swords, helmets and shields are constantly in demand for historical and biblical scenes. By taking good care of articles once provided it is possible to use them



## COSTUMES AND PROPERTIES

repeatedly with perhaps the addition of a fresh coat of paint. Much time, labor and money can be saved by providing a safe receptacle for used properties.

## VII: THE PAGEANT

### I: ORGANIZATION AND ADMINISTRATION OF A PAGEANT

Whether a production is large or small, given indoors or outdoors, by a community or a small group, there must be proper organization and administration if the production is to be a success. Even the simplest presentation requires careful planning and placing of responsibility if it is to be successful, while a large pageant requires labor and skill if the numerous episodes are to be blended into a harmonious and artistic whole.

The organization for a large outdoor pageant is much more extensive than that of an indoor drama and so each must be considered separately.

#### *Outdoor Pageantry*

The preliminary work consists of the formation of a general pageant committee. This committee should include many prominent, representative citizens in order that the entire community may be interested in the proposed pageant. It may be necessary to educate the public as to the value of such a pageant. Speakers from other cities may incite interest by relating successful experiences in pageantry in their cities.

## THE PAGEANT

### *Director*

The first work of the committee is to select the pageant director. He must have knowledge and experience in pageant matters and in addition possess both tact and business ability. With his acceptance of the appointment he is vested by the general committee with authority for the management and production of the pageant and assumes the responsibility for its success. He may have as many assistants as he desires. He will need at least a business manager, stage carpenter, electrician and prompter. The director selects all executives and committees.

The general committee early secures a guarantee fund on the basis of five dollars per person for every one in the pageant. This fund may be loaned by the town, organization giving the pageant, committee, or by interested citizens. The fund is a loan for immediate work and the full amount should be returned as soon as the pageant has been produced and the proceeds counted.

### *Author*

It often happens that the director is also the author. There is a decided advantage in such an arrangement, for the text and the message contained therein is then already known to the director. If another has written the pageant the first work of the director is to familiarize himself with the text. He must sense the spirit of the pageant and become acquainted with the scenes, the characters, the speakers and the cues. The director



should have the privilege of selecting the cast. If he is dealing with a group unknown to him it will be necessary to have "tryouts" in order to decide who is best qualified to interpret each part. It is not always wise to be satisfied with volunteers or persons recommended by others, for sometimes the director can recognize in a certain person traits which will help make a certain character live and which the casual observer has failed to notice.

### *Grounds Committee*

The selection of the location for producing the pageant is made by the director, for he knows better than any one else the setting and arrangements required. The grounds must be accessible for the public, yet far enough away from trolleys and trains to secure quietness and freedom from interruption. The position, the direction of the prevailing winds, the background which will conserve the sound are all of utmost importance in selecting site.

The preparation of the grounds, once the selection is made, is given to the Grounds committee. The members of the committee must provide seating accommodations for the audience, desirable locations for the orchestra, dressing rooms, parking space, ticket booths, entrances and exits and also secure police protection.

### *Finance Committee*

The Finance committee controls the funds both for the preliminary work and for the final production. It provides a treasurer and auditor and

## THE PAGEANT

supervises the sale of tickets and pageant books and any other financial transactions. The chairman of the committee works in close coöperation with the director.

### *Publicity Committee*

The Publicity committee attends to all advertising, provides notices for newspapers, posters for stores, slides for the local picture house if possible, and in every way strives to interest the public in the coming pageant.

### *Music Committee*

The Music committee assists the music director who may or may not be the composer. If the music has already been composed or selected, the director and his committee arrange for band or orchestra, always working in closest coöperation with the composer and the pageant director.

### *Costume Committee*

The Costume committee is one of the very important committees, especially if the pageant is an historical one. In that case the first duty of the committee will be research work, consulting books and museums for the exact style of costumes worn in that period. Then follows the work of designing, buying of materials, and making of costumes. This work should not be confined to the committee, but many women and girls should be invited to share in the work. The art students in the community will be of great assistance in designing, the

women in making and the girls in decorating the gowns. Borders are easily made with stencils or wood blocks, and cold water dyeing makes any shade or hue possible. Girls are always ready to experiment with the latter and beautiful costumes can be made with little expense.

### *Property Committee*

A list of all articles needed should be given as early as possible by the director to the chairman of this committee. The Property committee must work very closely with the Costume committee in the case of an historical pageant, in order that the devices used may be accurate for the period. The committee is responsible for the providing of all properties used, for the care of them between rehearsals, and for their return in good condition to their owners after the final production. Every article used should be numbered and a description of it with a corresponding number entered in a book so that loss and confusion may be eliminated. Whenever possible the name of the owner should be attached to the article by means of a pasted label or attached card. Properties or substitutes should be used at every rehearsal to prevent mistakes at the final performance.

### *Make-up Committee*

The Make-up committee provides the cosmetics, wigs and all necessary facilities and aids to make-up. It sees that the room or place for making up the people is ready in ample time, for



## THE PAGEANT

make-up is slow work. It secures the services of a professional for the principal characters. Amateurs may be used to make up the persons who appear only in groups.

### *Stage Management Committee*

This committee attends to details so as to relieve the director. Its members prepare the stage for rehearsals and for the performance and see that everything is in readiness before the pageant begins. They are responsible for good order behind the scenes. One of their chief duties is to prevent the persons in one episode from standing where they may be seen during other episodes. They will want to watch the others and intentionally or otherwise will draw attention to themselves. If in evidence when not a part of the scene their presence will mar the beauty of the stage picture. A member of the committee should be stationed at the entrances to the stage in order to see that each group enters punctually on its cue.

### *Secretary*

The director's work may be simplified by the assistance of a competent business secretary. She will record all business transactions; answer letters and inquiries; make a card catalogue of persons in the pageant and on committees with their addresses and telephone numbers and keep a schedule of rehearsals. In fact, she will be a general source of information both for the public and the participants in the pageant.

## *Prompter*

The prompter may be the assistant director or he may have but the one task of prompting. At the third rehearsal he should begin his work. No copies of the text should be allowed the characters after the third rehearsal. All parts should have been memorized before that date. At rehearsals and during the final performance the prompter stands beside or near to the electrician that the signal for the dimmer, the "spot" or the change in color of the lights may be given in ample time.

## *Electrician*

An expert electrician should be in charge of the lighting if artificial lights are used. A graded effect should be secured with the strongest light upon the front stage which is used by individual characters. If the electrician is given a copy of the pageant and is present at one of the first rehearsals he will often be able to make many helpful suggestions which will improve the lighting. (See Chapter V.)

No executive or committee can work independently. The Costume and Property committees must work together as already stated. The Costume committee must work with the electrician lest the color of the gowns be affected by the lights. The Finance committee and the Publicity committee must work in very close coöperation that the advertising may be sufficient and yet kept within the allotted amount of money. So it will be found that the work of each committee bears a

## THE PAGEANT

very pertinent relation to that of some other. All committees and executives work under the guidance of the director, who is the final authority in all matters of discussion.

The needs of the pageant will determine the number and nature of the committees. Others than the ones mentioned may be required or fewer may suffice. Only such committees should be appointed as are really necessary. One should not hinder his work by overorganization, nor feel that he must follow the program of another unless that program meets his own situation. Experience and common sense are the best guides to an efficient organization for the pageant in question.

### *Indoor Pageant*

The organization for a pageant to be given on an indoor stage is but a modification of the plan already given for an outdoor pageant. Of course, there will not be a Grounds committee but practically all the others will be needed and their duties will be as described. If the pageant is given by a dramatic club or group of amateurs who are organized for the purpose of giving plays and whose purpose is to produce a number of plays during the year there will be a permanent organization with officers and members. The director or producer will be one of the members. If the purpose of the club is to develop the ability of its members, a different person may act as a producer for each play.

Instead of a stage management committee, one person, who may be termed "stage manager" or



## HOW TO PRODUCE PLAYS AND PAGEANTS

“assistant director,” will be able to care for all details. In many cases the producer will be able to do the work himself and often prefers to. A business manager takes the place of the finance committee, but a publicity committee will be needed. The members of the cast do a large part of the work of this committee, for they can usually be depended upon to sell many of the tickets. Additional advertising is necessary and a well-organized committee should be in charge of the work. There will be use for the costume committee and the property committee. Their duties are the same whether it is a pageant or play. Whether there is a music committee or even a music director depends upon the play. Seldom is there need for such a committee in producing a play. The services of an electrician will be required, although the problem of lighting will be far simpler than that presented by an outdoor pageant. The assistant director or stage manager may perform the duties of a prompter if desired. The same rule applies here as for outdoor pageants—have as many committees and helpers as are needed to successfully present the play and no more.

### II: HOW A PAGEANT DIFFERS FROM A PLAY OR DRAMATIZATION

In the minds of many the terms pageant, play, and dramatization are used synonymously, whereas the meanings of the words and their uses differ greatly. Each has its place and can be satis-

## THE PAGEANT

factorily and effectively used if its function is rightly understood. To avoid confusion the terms as correctly used to-day are here defined, and suggestions for the place of each in an educational program are outlined.

## PAGEANT

In popular usage the word "pageant" is greatly overworked. It is applied to a large variety of entertainments from the dialogue and songs of costumed children to the large community festival. The term pageant, as it should be used to-day, means a dramatic representation of several scenes or one-act plays, called episodes, which are united into a harmonious whole, by prologues, music and epilogue, rather than bound together by a definite plot. The chorus, procession, dances and tableaux are characteristic features providing continuity.

The pageant is most frequently given out-of-doors, where it uses the entire landscape as a setting. It requires large numbers of persons for its production. These are amateurs taken from the community where the pageant is given, for one purpose of the pageant is to help the community express itself through dramatic action. The words of the pageant are of less importance than some of its other features, for often they can be heard only by the persons nearest the stage. Pantomime, illustrative action, and tableaux are the chief mediums of expression. The setting, costumes, groupings,

## HOW TO PRODUCE PLAYS AND PAGEANTS

music and dances in their total impression give unity to the pageant.

Pageants require much time in preparation. Large sums of money are necessary for preliminary work as well as for costumes, lighting, and actual production. Pageants are employed as a community function to commemorate some important event or anniversary, as in the case of the Pilgrim Pageant at Plymouth in 1920 on the occasion of the tercentenary of the landing of the Pilgrims.

There is also the indoor pageant, now coming into popularity in the public school as a graduation feature, and with churches for Christmas and Easter festivals. Such presentations are similar to outdoor pageants, only they are given on a smaller scale. Large numbers are used in chorus, processionals and dances in addition to the persons taking the principal parts. The expense for costumes, lighting, and scenery is of necessity large. The amount required for lighting is not as great as for an evening, outdoor production, as every building has some lighting equipment while an outdoor stage has to be wired complete for the occasion.

Pageants give pleasure through their music, color and action; they provide worth while entertainment for large numbers of people; they can be made to so teach history and patriotism as to leave a lasting impression. If well presented the pageant is a work of art.

In another chapter is given the plan of organization for a large outdoor pageant. Any or-



## THE PAGEANT

ganization or community that plans to produce a pageant of such magnitude that an admission fee is asked should secure the services of a professional pageant director who is well versed in the requirements of such a production, for an amateur who attempts his first pageant is apt to meet with unforeseen difficulties which tend to discourage him and to hinder the success of the pageant.

The popular interest in pageants has developed steadily during the last half century. England resurrected this form of entertainment and made wide use of it in celebrating the anniversaries of historic towns or events. The early demonstrations consisted of floats, processions, and tableaux arranged with historical accuracy. America soon borrowed the idea and community pageants of an historical character were produced on this side of the Atlantic. They were similar at first to those produced in England and consisted largely of a procession of floats. Conspicuous were those held at Marietta, Ohio, in 1888; Philadelphia in Founders' Week, 1908, and Quebec, in the same year. The Quebec pageant more nearly approached the pageant of to-day for it combined the elements of parade with those of stage setting. On the famous Plains of Abraham were pictured realistic scenes from early French and English history in America.

At the dedication at Hartford, Connecticut, in 1909, of the new bridge over the Connecticut River a series of historical tableaux, covering the development of the city from the early days of Thomas

Hooker down to the present were presented. A reader introduced each scene and so gave continuity to the pictures.

It was not long, however, before American pageant writers realized that the English model was not wholly suited to American conditions. While it was a simple matter for a nation that as a whole was familiar with its history to understand the meaning of a chronological series of historical episodes it was quite another matter when the nation contained a large foreign element as in the case of America. Consequently into American pageantry has come a free use of allegorical interludes. One sees not only the past portrayed and interpreted, but the hope and ideals for the future are likewise presented. Beegle and Crawford<sup>1</sup> say, "The purpose of pageant celebration is to build anew while preserving the best of the old traditions." The St. Louis pageant, 1914, illustrates the modern type of pageant.

Wise leaders soon recognized the folly of confining pageants to historical material. New possibilities were seen and pageants for all occasions and of many types began to appear. Some have been of great magnitude and witnessed by thousands of persons. *The Wayfarer*, presented at the Centenary celebration of the Methodist churches at Columbus, Ohio, in 1919, and the *Pilgrim Pageant* at Plymouth, Massachusetts, in 1920, drew people from all parts of the country.

The World's Sunday School Convention at Tokio,

<sup>1</sup> "Community Drama and Pageantry," p. 35.





ACTIVITY SCENE FROM THE "LIGHT OF THE STAR"



MIRIAM'S SONG OF TRIUMPH (grouping)





GROUPING

## THE PAGEANT

1920, found in the pageant, under the direction of H. Augustine Smith, Head of the Fine Arts Department of the School of Religious Education of Boston University, a means of presenting a message that people of all the nationalities gathered there could understand and appreciate. *The City Beautiful* and *The Rights of the Child* were received with as much interest as when given in the United States.

To-day the pageant is recognized as a satisfactory and worthy means by which to celebrate any event of community, national or world interest. If carefully planned and successfully presented, it may be made an artistic presentation which will delight and instruct the audience.

A word of warning should be raised against the mass of cheap, so-called pageants which are now flooding the markets. Many of them cannot qualify as pageants and are not worthy the consideration of any church or group whose aim is that expressed by Beegle and Crawford, "to give the community self-expression through a beautiful art." There are pageants, however, which will enable the church to so serve its constituency. They may require a little more time, work and money, but the finished production, with its far-reaching influences will amply repay the additional labor or expense involved.

## HOW TO PRODUCE PLAYS AND PAGEANTS

### A PLAY

A play might almost be defined as a story told in action. A better definition is—a story so presented by action, dialogue and characterization as to arouse a desired emotional response on the part of the audience. It is built around one theme and observes the unity of action. It stimulates and holds the interest of the audience by its elements of surprise and suspense as well as by its emotional appeal.

A play requires few actors, is given on a stage, usually indoors, with such scenery as is suited to the story. It may be simple or elaborate according to the aim of the production. It is within the reach of any group, for it can be given on a small stage or platform, with or without scenery, at little expense and with the aid of but few persons. Its ethical value lies in its appeal to the emotions, which, properly aroused and directed, lead to right action and successful living. It should please as well as instruct if it is to reach the highest success. *Utile dulci* still remains the best test of a play.

### DRAMATIZATION

A dramatization is a story put into such form that it can be acted. This means that the story must be thought of in terms of a play. The emphasis must be on action rather than on narration.



## THE PAGEANT

The story as it is written may require simplification, condensation, transposition or amplification. If the dramatization is to be presented by young people every detail must be worked out in advance.

In the case of biblical material, often only the points of deepest interest are recorded. The transition scenes must be supplied. These are readily deduced from the characters. One has but to think what the person in the story would naturally do or say. A study of history and customs contemporary with the time is often suggestive. Though the Bible may not give an exact description of Abraham's dress or his tent, it is quite possible to have a fairly accurate idea of them from our knowledge of the times.

The conversation between Miriam and her mother as they hid the baby brother away is not recorded, but it is not difficult to supply it. One needs but to develop the situation in hand, to make the most out of every scene in a way that is logical, to allow the characters to act and speak as such characters would in the circumstances to make the picture complete. The Bible contains abundant material suitable for dramatization, but much of it must be put into proper form before it is in condition to be used.

Very little attempt has been made to arrange Bible stories for the use of high school and college groups, yet any one who carefully selects his material and arranges it with a definite group in mind will find that the young people respond readily to dramatization. The stories in "Dramatized

Bible Stories for Young People” and in “Dramatized Missionary Stories” (George H. Doran Company, New York), were prepared for and produced by young people before ever being put into book form. They were arranged to suit the characters available in a certain group and prepared for the stage and equipment which had to be used. Naturally they will need to be modified to suit other groups. That is what should be done. No group should imitate another or aim to secure like results, but the needs and possibilities of the particular group should be considered in any presentation.

The following extract from a letter received from Mrs. Agnes Martens stating how she adapted “A Mother’s Faith,” Dramatized Bible Stories for Young People, for use with a group of foreign children in a Brooklyn church is an illustration of how each church should work to use its own material.

“We could not spend any money and we had very little equipment to work with, so we had to do the best we could for scenery. Fortunately our minister’s wife was an artist. She cut from heavy wall-paper three pyramids of different sizes, a sphinx, two camels and a crocodile. Then her husband covered our blackboard with blue wall-paper and fastened the objects on it with thumb tacks. The Nile was made by using green wall-paper with what plants we had for the bank. There the ark was hidden. The result was most effective. For the first scene we used screens for side and rear walls. Concealed behind the screens was the scene for the second act. The Princess was a Syrian girl and she looked as beautiful as any one I have ever seen

## THE PAGEANT

on the stage. Her mother dressed Moses (a large doll) in real swaddling clothes as they do in Syria and arranged the veils of the maidens in the real Oriental way. One of the other mothers who is an artist planned the costumes of the maidens. The song used was Schumann's 'Lotus Flower.' A tiny girl did a dance after the song and a boy played the violin during the last scene. The dramatization was a great success and I am glad we tried it."

The interesting thing about the above presentation is the way in which the resources of the group were discovered and utilized. Not only the children were considered but the foreign mothers were interested and allowed to make what contribution was within their power. Surely their attitude toward a church which has allowed them a share in its work must be quite different from what it would be toward one that, though it did not neglect them, provided the whole program. To give an individual a place and a part in any program is the surest way to enlist his interest.



## VIII: PREPARATION OF A DRAMATIZATION

The writing of religious drama as well as its production should be encouraged. In many churches there are persons capable of providing religious plays. This does not imply that dramatization is so simple a process that it can be done by any one. It is doubtful if a person who has not studied dramatic technique, coached plays and acted in them, will be able to write a religious drama or a one-act play, which can be successfully staged. In addition to his own experience the writer should have witnessed many plays and should be familiar with their production on the professional stage. There are many college students to-day who have had at least a limited amount of training and experience in this line and who are in a position to render a valuable contribution to the church and community.

A few suggestions follow. One cannot decide upon a story, put it immediately into dramatic form, and expect it to be a success. Attention must be given to the theme, plot, characters, dialogue and action.

Before the writer puts a play on paper he has much work to accomplish. He must be thoroughly familiar with his story; there must be no doubt in his mind what the central theme is. Many a story has more than one possibility, but only one can be

the outstanding feature. It is related that an actress so interpreted and developed the part of *Gretchen* that the interest and sympathy of the audience was with her rather than with poor Rip. To have so represented the part would have been to destroy the object of the play. Mr. Jefferson had to forbid such delineation of *Gretchen* in order to portray Rip Van Winkle as he was meant to be seen.

One must know his theme and his most important character, and what he intends to do before he puts a word on paper. Professor Baker says, "The trouble with most would-be dramatists is that they make too much of the mere act of writing, too little of the thinking preliminary to composition and accompanying it."<sup>1</sup> Again in the same chapter he adds, "The point is not that when a dramatist first begins to think over his subject, he must decide exactly what is for him the heart of it. He may shift, reject, and change his own interest again and again, as attractive aspects of his subject suggest themselves. The point is that this shifting of interest should take place before he begins to put his play on paper. Not to be perfectly clear with one's self which of three or four possible interests offered by a subject is the one really interesting is to waste time."<sup>2</sup>

Unless the writer is clear in his own mind as to his object he will wander aimlessly on and if the play should be produced the audience will be un-

<sup>1</sup> "Dramatic Technique," George P. Baker, p. 74.

<sup>2</sup> Ibid., p. 79.

able to determine what it is all about. This rule holds good even in dramatizing a biblical play, for many of the Bible stories are capable of teaching more than one truth. The author must, therefore, decide what he will make the outstanding lesson and build his play with that in mind.

The first moments of a play are of vital importance, for in them the interest of the audience must be secured. The exposition must be reduced to a minimum: only that necessary to enlighten the audience as to the present situation is needed. The characters must be rapidly introduced, and the action of the play proceed with rapid, meaningful movement. The interest secured in the first scene must be held and increased. This is accomplished by the introduction of surprise elements and suspense. Action rather than dialogue should be stressed. Words may be lost, but if the illustrative action is good the story is intelligible to all.

The play will consist of many incidents, each one reasonably complete in itself but each one furthering the plot until the "big scene" or climax is reached. Any incidents, characters, or events which can be omitted without injury to the plot or loss to the story are non-essential and should be omitted. Even if they appear in the story which is the basis of the play they should be omitted if the dramatization does not require their presence.

The dialogue should be brief, rapid and to the point. Long, involved speeches should be shunned. When necessary to the story they should be broken up by questions, exclamations and comments by



other actors. Action and characterization, as has been stated, can carry the story more effectively than can dialogue.

Authorities differ as to the value of a scenario or outline. Experienced dramatists may be able to dispense with them but not so the beginner. He will not be able to write a successful drama unless he can first write or tell the story well. Too great stress cannot be placed on the value of story-telling for the dramatist. For by this means he learns how to interest an audience, how to secure and hold attention, how to make characters stand out, how to illuminate the non-essentials and how to develop a situation.

Before the drama is written it should be preceded by the scenario. It is at this point that so many amateurs fail. An outline seems unnecessary detail. Eager to produce the play or dramatization they begin at once to put it on paper, too frequently in doubt as to incidents, or characters or climax, not knowing what the exact outcome is to be or the steps by which it is to be reached, but hoping for an inspiration as the plot develops. The result is confusion, loss of time, and discouragement, and oftentimes no dramatization worthy of being produced.

One who desires to write drama in any of its forms should be familiar with Prof. G. P. Baker's book, "Dramatic Technique." In it will be found not only rules and suggestions for writing, but a generous discussion of every point involved, together with abundant illustrations of all funda-

mental matters discussed. "Play-Making," by William Archer, also contains valuable material for the playwrights.

Perhaps no one story from the Bible has been more frequently presented than the Christmas story. Suppose one wished to produce an elaborate pageant introducing the wise men, the shepherds, and Joseph and Mary, how could unity be achieved? How can all the incidents be related so as to form one harmonious whole? What new element of surprise or suspense could be introduced? What message can the presentation be made to give to the spectators? Shall it simply portray the fact of the nativity or shall there be a special appeal?

Burne Jones, in his picture, *The Star of Bethlehem*, has given a beautiful conception of the star. He presents it as a symbol of God's love, not stationary in the heavens, but moving among the children of men bidding them to follow, for it will lead them unto perfect love. An angel, symbolic of watchfulness, bears the star. The idea is most appealing and full of meaning for a world sadly in need of the blessing of love, and lends itself very fittingly to dramatization.

The members of Miss Esther Bates' class in Dramatic Writing at the School of Religious Education of Boston University worked out a Christmas pageant based on the above conception. An episode, depicting a scene in the life of each of the three kings was shown. The reason for the king's interest in the star and his determination to follow it was brought out. Then into the scene came the

## PREPARATION OF A DRAMATIZATION

maiden bearing aloft the shining star. The king left all, and taking with him a gift for The King, followed the star. Likewise the shepherds were visited by the star and led to the manger. Foreshortening was generously employed and the time element disregarded as is commonly done in any Nativity scene so that the kings and the wise men both appear in the manger scene.

While any one who gives serious thought to the matter realizes that the kings could not have made the journey and been present on the night of the Christ Child's birth, yet all Christendom puts them there so that the Nativity scene is not complete without them. What advantage is mere accuracy of time? The spirit and the message are the matters of importance, consequently any dramatization or pageant is within its rights in using both kings and shepherds if it so desires.

To illustrate the use of the scenario and its conversion into dramatic form the episodes of the shepherds and of the nativity are given below. These two episodes were produced as a feature in themselves by the members of the writer's classes in Story-telling in the Middlesex, Massachusetts, Community School of Religious Education and in the Dorchester-Roxbury School of Religious Education. Owing to the fact that the dramatization was given at the assembly period of the schools on the closing night of the semester and by members of one of its classes, the *Spirit of the School* was introduced into the presentation to tie the message of the Star to the needs of to-day.



As the episodes were given to show the possibilities of dramatization both as a feature of a church program and as an approved method of enlisting the services of the young people, little expense was incurred, but all costumes, scenery, and lighting, even the "spot" were prepared by members and friends of the School. The shepherds' costumes were made from burlap sacks supplemented by bright-colored draperies and garments. The long, flowing robes of the angelic chorus were of white cheese cloth. Mary's garments were easily procured and very Madonna-like did she appear in her simple robes of white and blue. The costumes for the shepherds and for Joseph were copied from colored pictures. The star was made of thin linen stretched over a frame of the right shape, so manufactured that a flash-light could be inserted without its presence being detected. The angel, moving slowly through the darkness, bearing aloft the lighted star, brought a new interest to the familiar story.

## PREPARATION OF A DRAMATIZATION

### THE MESSAGE OF THE STAR

#### CHARACTERS:

Shepherds } *One elderly man.*  
              } *Two middle-aged men, one a pessimist.*  
              } *One young man.*

Chorus, *group of young women to represent angels.*

Angel of the Announcement.

Star, *a maiden, carrying star.*

Joseph.

Mary.

Into the stillness of a night on an eastern hillside comes an old shepherd. For a moment or two he stands gazing about at the lay of the land, then stepping back in the direction from which he entered he calls to his companions. In response three men enter; one is still young, perhaps about twenty-two, the other two are older men, but not as old as the first shepherd.

The oldest shepherd recommends the site as a suitable place to spend the night. The young man and one of the others agree. The third finds fault with the location but has nothing better to suggest.

The second shepherd tells of the loss of a sheep and departs to continue his search for it. The others make ready for the night by spreading out their garments, laying aside their rods and staffs

and making themselves comfortable; the pessimist makes ready with the others although constantly grumbling as he does so.

The youngest shepherd brings his blanket close to that of the oldest shepherd and seats himself on it instead of reclining. The oldest shepherd stands gazing into the heavens. Clearly he repeats the old familiar words, "The heavens declare the glory of God." Then after a pause, as if lost in thought, he repeats one of the old prophecies which foretell the greatness of Israel under the King who shall some day come to rule the land even as God rules the heavens.

The youth begins to question as to the fulfillment of prophecies. How can they come to pass while Rome is so powerful? Must Israel be forever under the power of Rome? Where will Israel's king find his army?

Ever and anon the pessimist intrudes his thoughts of doubt and forebodings of ill. The old shepherd remains confident that fulfillment will surely come but admits his sorrow at its long delay. He tries to inspire the youth with visions, to show him Israel's need, not only of a mighty warrior but of a king who shall care for his people even as a shepherd cares for his sheep.

The discussion is interrupted by the return of the other shepherd carrying in his bosom, under his mantle, the lost sheep. As he tells of its fright, its joy at rescue, its unwillingness to be separated from its master, the oldest shepherd smiles and with an understanding look at the youngest shepherd com-



## PREPARATION OF A DRAMATIZATION

pletes the comparison between the incident and Israel's need of a shepherd.

The returned shepherd tells how in his search he seemed to be guided by a star of peculiar brightness. He calls the attention of the others to it. The oldest shepherd replies that he had noticed it earlier in the evening, and that it was at the star he was gazing when the young shepherd began to question him. All stand and gaze at the star which has suddenly increased in brightness. Even the pessimist is silent as the light increases. Suddenly there bursts upon the air a sound of angelic singing. The shepherds fall to the ground. The pessimist hides his face in fear. The others kneel, the oldest with face uplifted, glorified with light and joy. The others have heads bowed, not daring to face the wonder of the night. Their attitude is one of awe while that of the pessimist is abject terror.

A voice reveals the significance of the vision, announcing the news of the birth of the king and bidding the men to follow the star which will lead them aright. The light fades, the chorus and the voice are silent, darkness follows illumined only by the shining star which very slowly moves across the back of the stage.

The shepherds arise and follow. The oldest shepherd leads, with the young man pressing close behind him. Next comes the third, and still farther back and at a distance greater than that between the second and third comes the pessimist. Slowly he shakes his head; he cannot understand what it

all means. He is no longer sure in his doubts; his scoffings are silenced, even he is impressed and has no words to utter. All is a mystery too great for him to penetrate, so he stumbles along, not knowing why he goes, but like the others, with no thought save to follow the star. As soon as the shepherds have started to follow the star a distant chorus of angelic voices, raised in triumphant gladness, sounds forth, increasing in volume as the shepherds pass off the stage in the wake of the star.

Through the cold, starlit night the shepherds make their way to Bethlehehem. At first all are silent, each still under the spell of the wonderful vision but gradually their fear passes, their tongues are loosened and they all talk together, each striving to tell just what he had seen and heard and all expressing wonder that the king had come and in royal David's city.

As they draw near to Bethlehem and to the end of the journey their steps become more and more slow. They are but shepherds and unaccustomed to meet kings. Hesitatingly they pass through the courtyard of the inn, looking guardedly about them. No babe is there, so they press farther on, finally coming to the entrance of the brown, shadowy cave. As they peer cautiously in they detect in the far corner a light which renders the place less obscure.

They advance a step or two, then, becoming accustomed to the darkness, they are able to distinguish the forms of Mary and Joseph and between them, the rude manger from which the light seems





GROUPING





JAPANESE SCENE

*Used by permission of Girls' City Club, Boston*



COLUMBIA'S CONCERN FOR HER COUNTRY



## PREPARATION OF A DRAMATIZATION

to emanate. Speechless at the sight they pause, but Joseph who has become aware of their presence bids them to draw near and behold the child. Mary too smiles a welcome. Reverently the shepherds approach and gaze in awe upon the radiant face of the babe; then falling upon their knees, they worship the new-born king. Even as they kneel, a voice foretells in the words of prophecy the future of the blessed babe, "For unto us a child is born, unto us a son is given, and the government shall be upon his shoulders, and his name shall be called Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace."

Full of wonder and thankfulness, the shepherds rise slowly to their feet and go out into the night to tell abroad the things they have seen and heard.

## THE MESSAGE OF THE STAR

### CHARACTERS:

An Old Shepherd.

A Young Shepherd.

Two Older Shepherds, *one a pessimist*.

The Angel of the Announcement.

The Angel of the Star.

Chorus of Young Women.

Joseph.

Mary.

Spirit of the Church.

SCENE I: *Night on an eastern hillside.*

SCENE II: *At the Manger.*

# HOW TO PRODUCE PLAYS AND PAGEANTS

## EPISODE I

SCENE: *Night on an eastern hillside.*

[*Enter old shepherd who glances about, then looks at the ground, and with a nod of approval returns to entrance and with hand at mouth calls.*

*Old Shepherd.* O-o-o-o! H-o-o-o! Come hither.

[*Enter three shepherds.*

*Old Shepherd.* Behold this spot. [*Indicates ground.*] Is not this a good place in which to spend the night? The ground is smooth and even and free from stones and briars. Yonder our sheep will be safe sheltered. From this spot we can watch, lest harm come to them. The slightest sound will reach our ears.

*Second Shepherd.* Aye, it is a good place. [*Goes to left; drops blanket onto ground.*

*Pessimist.* It seemeth not so good to me as the place where we last camped.

*Young Shepherd.* Why sayest thou so? What aileth this?

*Pessimist.* A prudent man looketh well to his going: but if all ye are satisfied I shall not say more. [*Stretches himself on the ground.*

*Second Shepherd.* I cannot rest yet. One of my sheep is out on the hills. I must seek it ere I can rest.

*Young Shepherd.* Art thou sure that it is not with the others?



## PREPARATION OF A DRAMATIZATION

*Second Shepherd.* Aye, I counted them. There were ninety and nine that safely lay in the shelter of the fold but one had wandered away. I go to seek the lost one. *[Exit Shepherd.*

*[During this time the Old Shepherd has been standing gazing into the heavens. The Young Shepherd spreads his blanket for him and brings his own close to it.*

*Old Shepherd.* "The heavens declare the glory of God and the firmament showeth his handiwork."  
*[Pause.]* "There shall come forth out of Egypt a king who shall rule my people, Israel."

*Young Shepherd.* When will he come, thinkest thou?

*Old Shepherd.* Would that I knew, my son!

*Young Shepherd.* Thinkest thou that he will surely come?

*Old Shepherd.* Aye, aye, never doubt that. He will surely come, but the time and the season is known only to God.

*Young Shepherd.* Will he free Israel from the power of Rome?

*Old Shepherd.* That I cannot say.

*Pessimist.* Nothing can break the power of Rome. Israel is doomed. God hath forsaken her.

*Old Shepherd.* Nay, nay, thou art wrong. He still loveth his people but they disobeyed him and this is their punishment. Yet deliverance will surely come. Jehovah hath spoken. When the king shall come he will deliver Israel from sin as well as from the power of the enemy. He will care not so much for pomp and glory as for righteous-

ness. He will fight the forces of sin as well as the armies of Rome.

*Young Shepherd.* Would that He would come while I am still young that I might fight beside Him!

*Pessimist.* What thinkest thou a king would do with a mere shepherd lad?

*Old Shepherd.* Be not discouraged, son. The king who shall come will be to Israel as a shepherd is to his sheep. Who knows but he may find use for even a shepherd lad such as thou art.

[*Enter Shepherd with lamb under his mantle.*

*Shepherd.* Rejoice, rejoice with me! I have found my sheep that was lost!

*Young Shepherd.* Where didst thou find it?

*Shepherd.* The poor little thing was just over the edge of the cliff, caught in the brambles. It was badly frightened. It has not ceased to tremble all this while.

*Old Shepherd.* Poor little things. They are helpless without the shepherd's care.

*Other Shepherd.* I cannot bear to put it out with the other sheep to-night. I shall keep it close beside me under my blanket. [*Goes to blanket.*

*Old Shepherd.* [*Looking toward Young Shepherd.*] Like as a shepherd careth for his sheep so shall the king care for his people. "The Lord is my Shepherd."

*Young Shepherd.* How did it happen that thou wert able to find thy sheep so speedily?

*Other Shepherd.* A strange thing happened. I had not gone far into the night when my attention

## PREPARATION OF A DRAMATIZATION

was drawn to a star of exceeding brightness shining in the heavens. Somehow it seemed different from any other star I had ever seen. I scarcely noticed where my steps were taking me, so absorbed had I become in watching the star. Even while I gazed a low sound fell on my ear. Again it came and I knew that it was the cry of my poor lost sheep. I was on the very edge of the cliff. I looked over and there a few feet from the top, caught in the thorns, was the sheep. If it had not been for the star I might not have found it. That led me to the sheep. Look, behold yon star in the east! [*Points to star off stage.*] Doth it not differ in its brightness from all the other stars?

*Old Shepherd.* Already have I seen it. It was at the star I was gazing a few moments ago. See, it groweth brighter!

*[All stand and gaze at the star wonderingly.*

*Light increases until it floods the place.*

*Out of it comes a group of angels.*

*Angel Chorus.* Glory to God in the highest and on earth peace, good-will to men.

*[Shepherds fall to the ground in awe. The Pessimist, in fear, hides his face and prostrates himself on the ground. Old Shepherd kneels with face uplifted and glorified by the vision. The others kneel, but with bowed head.*

*Voice.* [*Off-stage.*] Fear not, for behold I bring you good tidings of great joy. For unto you is born this day in the city of David a Saviour who is Christ the King. And this shall be a sign unto you,



ye shall find the babe wrapped in swaddling clothes and lying in a manger. Arise, follow the star, for it will lead you to the king.

*[Light fades, silence. Chorus vanishes, only star remains. One by one the shepherds slowly raise their heads and gaze at the star.]*

*Old Shepherd.* *[Rising.]* Israel's king has come and in our day. Now are the prophecies fulfilled. Let us go even unto Bethlehem, and see this thing which has come to pass, which the Lord hath made known unto us.

*[Slowly the shepherds rise to their feet. The star moves across the stage, the shepherds following. The Old Shepherd leads, with the Young Shepherd close beside him. Last and a little way behind the others comes the Pessimist. He gazes back and shakes his head. He cannot understand the meaning of the strange event, yet he follows.]*

*[As soon as all the shepherds have started to follow the star, the chorus, off-stage, sings a triumphant song, rejoicing that the shepherds have decided to accept the king. "How Brightly Shines the Morning Star," tune "Frankfort," may be used for this chorus, or "The New-born King," tune "Regent Square."]*

*[Exeunt star and shepherds.]*

## PREPARATION OF A DRAMATIZATION

### EPISODE II

SCENE: *A stable. In one corner stands a manger, out of which shines a light. Seated near and gazing into the manger but facing the audience is Mary. Just behind her to the left stands Joseph.*

*Mary.* My soul doth magnify the Lord and my spirit hath rejoiced in God my Saviour: for he hath looked upon the low estate of his handmaid. For, behold, from henceforth all nations shall call me blessed.

*Joseph.* And his name shall be called JESUS, for he shall save his people from their sins.

*Mary.* How can these things be?

*Joseph.* That we cannot tell. We only know that the angel who appeared unto me in the dream said that in this child should prophecy be fulfilled. The angel said, "He shall be great and shall be called the Son of the Most High; He shall reign over the House of Jacob forever and of his kingdom there shall be no end.

*[Mary sings a low, sweet lullaby. As singing ceases the Star enters followed by shepherds. The Star moves slowly toward the manger, but the shepherds halt at the entrance.]*

*Second Shepherd.* Can this be the place?

*Old Shepherd.* The angel said we should find the babe wrapped in swaddling clothes and lying in a manger.

*Young Shepherd.* Yonder is a light.

*[Shepherds advance a few steps, but as they recognize the group they pause in the positions of the shepherds in Lerolle's "Arrival of the Shepherds." The star is now directly back of the manger.]*

*[Second Shepherd sings carol, "What Child is This that Laid to Rest on Mary's Lap is Sleeping?", tune "Greensleeves." (The carol may be found in Ditson's "Ten Traditional Carols for Christmas." Price, 10 cents.)]*

*[Voice, off-stage, sings the chorus, "This, this, is Christ the King."]*

*Joseph.* Come near and gaze upon the child.

*Mary.* Come and behold your King.

*[Shepherds approach, gaze in admiration and fall upon their knees in adoration.]*

*Angel of the Announcement.* *[Enters and takes place beside the manger, facing shepherds.]* For unto us a child is born, unto us a son is given: and the government shall be upon his shoulders; and his name shall be called Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace. *[Exit Angel.]*

*Old Shepherd.* *[Rising.]* Let us return and tell abroad the things we have seen and heard.

*[Exeunt shepherds.]*

*[Angel Chorus enter and arrange themselves on either side of manger. Sing first stanza of "O Come All Ye Faithful."]*

*[Exeunt Chorus.]*



## PREPARATION OF A DRAMATIZATION

*Spirit of the School.* [Appears at far entrance where shepherds previously entered. She steps just within sight on the platform and recites.] Nineteen hundred years have passed and men are still seeking the Christ. Some lose the way, others grow weary in the search, but we have heard the angel's song and the tidings of great joy. We are not discouraged, but follow on until we, too, shall come into the presence of the king who was once the Babe of Bethlehem. [Sings, "O Star of Wonder, Star of Light." The star moves slowly off the stage with the Spirit following and singing as she goes.]

CURTAIN

## IX: THE SELECTION OF A PLAY

It is much easier to decide to produce a play than to select the play to be given. There are thousands of good plays ready for use. How is one to make the selection? It is impossible to glance through many and it is not always safe to trust to the judgment of the salesman, for though he is quite willing to help by suggesting plays, his main object is usually to make a sale. At any rate, he does not know the situation in question and so cannot give the best help even if he had the desire. The fact that a play has been a "good seller" does not guarantee its success everywhere. There are certain factors which should determine to a large extent the play selected.

### *Object*

The first factor is the object for which the play is to be given. If the occasion is a special feature on a Sunday program, the selection will doubtless be a biblical or missionary dramatization. If the object is to raise money, the play will be presented on a week-day evening and consequently the range of plays is much larger. The play may be a farce, a melodrama, a comedy or any good play which is in keeping with the standards of the group producing the play.

If a school or college is producing the play one

## THE SELECTION OF A PLAY

may be chosen from the classics, but even then only the best should be given and one within the appreciation of the group. The time of the year may influence the choice. There are plays prepared for Hallowe'en, Thanksgiving, Christmas and patriotic occasions. The occasion will decide the nature of the production of the presentation, whether it shall be a play, a dramatization or a pageant.

### *Actors*

The success of the play will largely depend upon the persons cast for the various rôles. If a play calls for a person of a special type and such a one is not available the play must not be considered, no matter how well it reads. Plays with large casts are usually debarred for two reasons. First, it is difficult for the audience to keep the characters clearly in mind and distinct from one another; second, it is difficult to train a large cast of amateurs well. Only when the object is to use as large a group as possible should a large cast be considered. It is important that the play be one which appeals to the interest of the actors, otherwise they will have little enthusiasm for perfecting their parts.

### *Stage*

The limitations of the stage to be used will influence the selection. Is the stage a flat platform elevated only a few inches from the floor? Then it would be unwise to attempt a play in which the floor is an essential feature, for the audience would



be unable to see what was taking place. For example, the play of children on the floor or a girl seated on a hassock at her mother's knee or any such scene would lose its significance for those who were too far away to see the action.

If the stage is equipped with footlights, spots, dimmers, curtains, different colored drapes and other modern appliances quite a different play can be given than on a stage which has no curtain, lights or other equipment. In the latter case the choice is necessarily limited. The limits and possibilities of the stage play a large part in making the selection.

### *Time*

How much time is the play supposed to occupy? Is it to furnish the entire entertainment for the evening or to be only one feature of the program? If the former, the play must be at least an hour and a half long but not over three hours. If the latter, the play may vary from one-half hour to one hour and a half, according to the nature of the program.

It is seldom wise to trust the time length as stated on the printed play, for the information is often misleading. In plays a safe guide is to estimate a page a minute for each double-spaced typewritten sheet 8 x 11. In pageants the entrances and exits are slow, consuming more time, therefore, two minutes should be allowed for each page, with one to three minutes for each song or dance. Of course, the time needed will vary somewhat accord-

## THE SELECTION OF A PLAY

ing to the number of acts, and length of the waits between them, the amount of dialogue and the rapidity of action.

### *Emotional Response*

The aim in all dramatic work is to arouse emotional response. It may be pity, fear, surprise, sympathy, anger or mirth according to the nature of the play. The aim, however, is always the same, to arouse in the audience the same attitude toward the persons in the play that the author had when he wrote the story and to hold their interest in the story throughout the presentation. The emotional interest is conveyed by means of action, dialogue, and characterization, but action is the most effective means.

### *Action*

A play or dramatization must be filled with action if it hopes to hold the interest of the audience. This does not mean there should be constant movement on the stage. It does mean, however, that as much as possible the story should be told by action. A person may be unable to hear all of the dialogue, but from the action he should be able to hold the thread of the story. An actor should think of the play in terms of illustrative action. He should endeavor to tell as much as possible of his part before he speaks. The gesture, the facial expression, the start of surprise or the shrinking from fear should precede the spoken words. There is mental action which is quite as effective as physi-

cal. Jacob, watching his sons depart for Egypt taking Benjamin with them, may not speak or move, but his mental action is evident and its effect upon the audience will be more gripping than signs of anguish. There are moments when mental action is more impressive and wins a keener response than physical action. It should be reserved for such occasions and should be of short duration, for it taxes the emotions of the audience too greatly. Rapid, abundant, meaningful action is the key to interest.

### *Dialogue*

What has been said of action in no way minimizes the importance of dialogue and the need for careful attention to its form and place. The dialogue must be rapid, brief and to the point. All aimless conversation must be omitted. Any conversation or act which does not further the plot must be eliminated. Its presence in the book is no argument for its use if the play or dramatization can proceed without its omission being felt. We must have unity of action. Long ago Aristotle said, "The structural union of the parts (of a play) must be such that if any one of them is displaced or removed the whole will be disjointed and disturbed, for that which may be present or absent without being perceived is not an organic part of the whole." His test of dramatic unity holds to-day—that in a well-constructed play every action leads to the next action, either inevitably or, at least, without violating the Law of Probability. Hence



## THE SELECTION OF A PLAY

the need of cutting, for only the parts that are essential to the plot should be used.

### *Audience*

The play must be one which the audience will like if it is to be a real success. The interest must be secured the very first moments after the curtain rises and it must be held until the curtain falls on the last act. The selection of the play will be influenced by the type of audience that is to witness it. A play that interests a high school crowd will not be apt to appeal to a group of older persons who wish to be entertained for an hour or so.

A few years ago Boston University packed one of the local theaters every night for a week with a presentation of Plautus' "The Captives." The play was even given in the Latin. In spite of the success, it is not difficult to see that such a play under ordinary circumstances would not appeal to a popular audience. The audiences that witnessed "The Captives" were made up largely of students, faculty and alumni.

In one of the large cities of this country a stock company played "The Boss" every night for a week to a crowded house. Two blocks away, "Hedda Garbler" was played by another stock company to more empty than filled seats. The difference was not due to the merits of the plays or to the quality of production, but to the tastes of the persons in that vicinity who patronized the theaters. The play must appeal to the particular audience before which it is to be presented.

To please the average audience the play must deal with familiar scenes and themes; home, family and society. The average audience wants to be entertained rather than instructed. Fortunate for the play which is able to do both! There may be humor in the play even though it be a serious one. There must be humor to relieve the strain. Those who witnessed "The Bat" will recall that when the strain became so intense that it could scarcely be borne it was always "Lizzie" who relieved the tension with one of her unexpected remarks. Tragedy and comedy go hand-in-hand in life and they need not be disassociated in a dramatic production.

Care needs to be used to avoid a production which may be regarded as propaganda unless the persons giving the play are perfectly sure of the audience. The danger is that in plays dealing with labor conditions, social conditions and needed reforms the moral is made so obvious that it detracts from the action and interest of the production.

### *Knowledge of Plays*

In order to choose wisely one must be familiar with many plays. If it is possible to decide upon a play one has already seen given, a real advantage is secured, for then one has the stage pictures already in mind and knows how the presentation impressed the audience. Unfortunately this method is not easy except in the case of a professional coach or director, for there is seldom any relationship between amateur groups. Neither is it a good plan for an amateur group to attempt a play which has





THE PRINCESS IN "A MOTHER'S FAITH"





MORDECAI

been made popular by a professional cast. Local groups very often present a play within a few months after its removal from town, or have portions of it given by a dramatic reader and then wonder why the audience was not more appreciative. What amateur can hope to compete with a professional? The amateur must always suffer by contrast. Far better to present a play already given by some local group than attempt a play that has been produced in a commercialized theater.

### *Play-reading Committee*

While it may be impossible to see many plays acted before producing them, it is possible to have many plays read. Every organization which intends to produce plays frequently should have a play-reading committee. The duties of such a committee would be to read plays and keep on hand a selected list of plays possible of production by the group in question. The Drama League by its criticism and comment of current material is very helpful to any dramatic club. The *Drama* and *Theatre* magazines contain valuable suggestions for secular plays. All denominational publishing houses carry religious plays, pageants and books of biblical and missionary dramatizations. George H. Doran Company, New York, have recently issued a published list of religious dramas including both simple and elaborate material and the circular may be secured free by any one who writes for it. (See bibliography for further suggestions.)

*Length of Play*

One other consideration remains in selecting a play. Is it to be a one-act play or a play of several acts? Most people prefer the longer plays. The story is longer and the plot more involved. There is opportunity for more dramatic situations and for more intimate characterizations. Then, too, there is the pause between acts when the persons in the audience have a chance to discuss the probable outcome, giving their own imagination and inventive genius free play.

On the other hand there are certain disadvantages for amateurs in presenting full-length plays. The more complicated the plot the greater the strain upon the actors and the more apt they are to forget themselves and step out of the characters they are playing. Actors too frequently enter upon the play with much enthusiasm and gusto only to discover that when the last scene arrives their nervous force is exhausted and their emotional control limited. Consequently the last scene often lacks the spirit and vigor necessary to mark an effective closing. Another reason why the last scene often goes less well is because of lack of sufficient rehearsal. Most of the time is spent on the earlier scenes, not with the intention of neglecting the last scenes, but so much work is needed on the preliminary scenes that the time is used before the last scene has been reached. This is an argument against long plays with many scenes.

On the other hand, one-act plays are shorter in duration and do not place so great a tax upon the



## THE SELECTION OF A PLAY

physical and emotional energy of the actors. One-act plays usually call for a small cast, so that choice of persons is possible and the problems of rehearsals simplified. Such plays require less character delineation and thus are better suited to the ability of amateurs.

One disadvantage is apparent. The one-act play is not long enough for an evening's entertainment and so must be supplemented by another play or other appropriate features. The difficulties of presenting two one-act plays at the same entertainment are readily seen—more people using the dressing rooms, two directors in charge, individual settings required. A characteristic of one-act plays is the unusual settings commonly employed; hence work and expense result. However, the one-act plays offer excellent opportunity for experiments in lighting, formation of stage pictures, realistic backgrounds and other interesting innovations. The emphasis to-day is away from elaborate scenery toward simple drapes. Curtains make the most inconspicuous backgrounds and cause the attention to be focused upon the actors and their interpretation of the characters. Marvelous effects can be secured by the use of varying degrees of light thrown upon drops of different colors. Amateurs will enjoy experimenting along these lines. The one-act play will afford them excellent opportunities to do so.

The occasion will determine to a large extent whether it shall be a one-act or a longer play. If a one-act, whether it shall be the only play in an

## HOW TO PRODUCE PLAYS AND PAGEANTS

otherwise musical program or whether the arrangement will allow for a number of one-act plays. Experience in both one-act and full-length plays will be found helpful and both should at some time be tried out.

### REHEARSALS

When a play or dramatization is to be given by a group of adolescents an excellent mode of procedure is to call the group together at a convenient time, state the purpose of the proposed dramatization and ask for the coöperation of the young people. It will be forthcoming at once. If the director is a story-teller she may tell the story of the play. If she is unable to give the play in story form, she may read the play or sketch it briefly. The entire play should then be read by the young people. It is a good plan to have the parts read in turn by members of the group before assignments have been made. By such an arrangement the director gains an insight into the possibilities of each person, as to voice, expression and interest.

The casting may be done by the leader or by vote of the group after discussion as to persons most capable of interpreting the various characters. When assignments have been made, the entire dramatization should be read by the cast, each taking his own part. This will afford an opportunity for suggestion as to correct pronunciation, impersonation and inflection. All questions, suggestions or criticisms should be frankly met and

## THE SELECTION OF A PLAY

discussed. The first rehearsal should be planned for an early date. At that time the members of the cast should be allowed to interpret the parts as they appeal to them. If the director feels that any one has not fully comprehended his part or has not appreciated all the possibilities she should endeavor to so reveal the character that any changes suggested will seem natural and be such as can readily be accepted. By this means the youth is helped to develop a character and is not simply acting a part mapped out by another.

At the next rehearsal further characterization may be sketched in and possible grouping suggested. By the third rehearsal all parts should be letter perfect. Any failures in memory must be supplied by the prompter. No printed pages should be allowed on the stage for this state must be reached sooner or later and if it is understood at the beginning that the play is to be memorized before the third rehearsal matters will be simplified and a more perfect production guaranteed.

Rehearsals are for business. The aim is to accomplish work. Noise, confusion and interruptions only delay progress and should be discouraged. Rehearsals should begin promptly and not be unduly prolonged. Persons not in the cast should not be allowed in the room if their presence in any way detracts from the matter in hand. Yet it is to be remembered that these very rehearsals offer an excellent social opportunity and are one of the important by-products of the work. The director should have the evening so planned that both the



necessary work shall be accomplished and the social life increased, especially if the work is in a rural section. A little thought and preparation will solve the problem. It is the work of the director to arrange with the sexton or the person in authority for dates and places of rehearsals. Not as many will be needed for a dramatization as for a play or pageant, for a dramatization is usually shorter and less involved.

The dress rehearsal must be on the stage where the formal production is to be given and at the same hour of the day if artificial lighting is required lest the effects produced on costumes and draperies be quite unexpected. At the dress rehearsal all stage properties should be in place and all hand properties to be used by the players be employed. All changes of scene, music cues and lighting effects, as use of dimmer, spot or colored lights, should be given ample practice in order to assure promptness at the required moment. At all rehearsals change in lighting should be indicated, if not made, so that at the final production the change will be expected by the members of the cast and not come as a surprise. At every rehearsal properties or their substitutes must be used to prevent awkwardness later. At the dress rehearsal the players should be in complete costume and full make-up. The entire play should be gone through without interruption as if it were being presented to an audience. This rule applies equally well to play, dramatization or pageant.

Some teachers are content to have a biblical

## THE SELECTION OF A PLAY

dramatization carelessly given if the main teaching is preserved. They are inclined to think that the story is sufficient and little care need be given to the manner of its production. Why should not a religious story be as carefully constructed and as artistically presented as a scene from modern life? Such a demonstration requires only a little more time, thought and work, but the result is infinitely more worth while. A dramatization may be simple and yet beautiful; it may involve little expense and yet give joy to all who behold it. Appropriate costumes are easily designed and made at little expense. Lighting is no more serious a problem than it would be for a comedy given during the week. Screens, draperies and potted plants will help transform the barren stage into a more acceptable setting for the story.

The work may be done by one person or it may be distributed among the members of a group. In planning a dramatization it should be remembered that the more young people used in its preparation and production the larger will be the number of persons interested. In a large city church fully one hundred persons were used to further the success of a dramatization of the Easter story. Two boys guarded the door to that part of the building reserved for the cast and refused entrance to any one not connected with the dramatization. In the girls' dressing room were girls, other than those in the cast, who were provided with pins, needles, colored threads and scissors, ready for any emergency. In the boys' dressing rooms were two addi-

tional fellows to help in arranging the unfamiliar headgear and the long Oriental gowns. A senior boy was in charge of the lights, a young woman acted as prompter, the entire Junior and Choral choirs were used in a processional. Many young people had been employed in the preliminary work. The result was not only a beautiful interpretation of that sacred story to an audience of many hundreds, but it was a lesson to the young people in the value of teamwork. To seek beauty in the interpretation of a story and to give joy by its presentation should be included in the aim of every group presenting a play or dramatization, whether religious or secular. Such a result requires much time spent in rehearsals.



## X: STORY-TELLING IN RELATION TO DRAMATIZATION

The story is being widely used to-day as an educative factor. Its use is not limited to the teacher of little children as so many persons are inclined to think. The story can be used advantageously throughout the entire age range, from the tiny child to the adolescent boy and girl and even with the adult. Of course, the theme of the story and the manner of treatment will vary according to the age and interest of the group. The story may be used in presenting the lesson, at the worship period, in the young people's meetings, at the social hour and at outdoor gatherings. It can be used independently or in relation to other features, as hymns, pictures and dramatizations.

Of special interest here is its use with dramatization, for one who hopes to be successful in that line, especially with children, must be able to tell a story well. It is the task of the story-teller to present the whole drama and to create the atmosphere which surrounds it. He must so tell the story that the important incidents will stand out clearly and each character live and move before the eyes of the audience. He must be skillful in his choice of words, he must have complete control of his voice, he must be able to delicately suggest without moralizing or preaching. He must know what to omit, what to preserve and what to add.

## HOW TO PRODUCE PLAYS AND PAGEANTS

By means of a story a child may be helped in many ways. Beside affording him the dramatic joy which he craves, unfortunate tendencies may be inhibited, bad habits corrected, imagination developed, ideals and truths presented which will later lead to right action. To quote Cather: "Every tale selected must contribute something definite toward the mental, moral or spiritual growth of the child. . . . The golden age of childhood will come, and fear that young people's tastes are being vitiated will die out where parents and teachers realize that much of the noblest culture of the past has been given through the medium of the story, and that it can be given through this medium now and in the future, because there is almost no type of information the child should receive that he will not receive joyously through this means and with deep, lasting results."<sup>1</sup>

The fact that the story is so enjoyable has lead to its being used largely as an amusement. Certainly it does amuse and entertain but it can be made to do vastly more. It can be made a factor in social and religious education. Especially is this true if after the story has been told the children are allowed to act it out; for dramatic presentation is the quickest and surest method of appeal to the child. Once a truth has been given in animated form it will not soon be forgotten. The tales heard in childhood make a lasting impression. They remain throughout life and exert a strong influence in shaping characters. The child who is early ac-

<sup>1</sup> "Educating by Story Telling, pp. 9-10.

customed to hearing good stories will develop an appetite for the good and will later in life instinctively turn away from the cheap and base.

There are few born story-tellers. Occasionally there is one who is an artist and possesses the rare charm, manner and use of language that makes it possible for her to instantly secure and hold the attention of any group while she tells a story in such a way as to win the desired emotional response. Such persons are rare. It is possible, however, for every worker or teacher who is willing to devote time to study and practice to learn to tell a story interestingly and convincingly. Some teachers feel that no such preparation is necessary, that any one can tell a story and so they are content to relate a story in the easiest way. One may be able to hold a group by a poorly told story providing the subject matter is sufficiently interesting, but study and careful preparation is necessary if one would tell a story so as to secure lasting results and to make of it a thing of beauty.

The amount of preparation depends upon the individual, so only general suggestions will be given here. The first step for the would-be story-teller is to familiarize herself with the story. That does not mean memorizing it. A good story-teller never commits her story. To do so would hamper her and take away the spontaneity of expression. The story-teller is not a dramatic reader. She does not aim to reproduce the story as it is written, nor does she call attention to herself by gestures and poses in rendering it. Her aim is to so give the message



of the story that it will make its own impression. To that end she reads and rereads the story until it is perfectly familiar. She then decides what she will make the outstanding thought. Very often a story is capable of teaching more than one lesson but only one can be made the central theme. The decision reached, the story is again read in an attempt to ascertain if there are any parts which are not essential to her story. If such are found they must be eliminated from the version to be told. The fact that certain incidents are printed does not mean that they must be used. All non-essentials or anything which takes the attention from the main thought should be omitted. Again the story is read to see if each portion is clearly told or whether some parts need to be amplified. If the story can be improved by subtraction, addition or change, the story-teller should never hesitate to make the desired alterations.

The best way to remember a story is to visualize it. It should be arranged as a series of pictures, each one leading naturally to the next. There must be no uncertainty, no wandering about, no returning, no hesitation, but straight progress from the beginning, through a logical sequence of events to the climax and on to the end. Usually the story ends with the climax. A sentence or two afterwards is sufficient to let the hearers know that the story is finished and to leave the mind at rest. If possible the ending should be a happy one, bringing forth from the listeners that sigh of perfect contentment so familiar to the experienced story-teller.

When the story is done *stop*. Often a beginner does not seem to know how to stop but talks on after the real story is done. It is well during the preparation to formulate a closing sentence so as to obviate any difficulty. An outline containing the introduction, each main division and subdivision and the conclusion will be of great assistance to the beginner.

Little children enjoy repetitions, rimed sentences, pauses, change in voice for different characters, imitation of the sounds and characteristics of animals and other variations which tend to make the story vivid and more easily recalled. Careful modulation of voice will help in the interpretation. Whether or not one uses gestures depends upon the person herself. Gestures, poses and extreme facial changes are not as essential to story-telling as to a dramatic reading. If one is accustomed to use her hands in ordinary conversation the natural thing will be for her to use them in telling the story. If gestures are introduced for their own sake they are apt to be stiff, forced and unnatural and tend to take the attention from the story. All meaningless motions, as playing with beads, rings or clothing should be avoided.

Above all things one should never point a moral. If the story has been carefully prepared and well told the truth will be evident and need no explanation. A young woman was telling the story of the Good Samaritan to a group of Intermediate boys and girls. She told the story beautifully, but when she came to the end of it instead of stopping

she continued, "Now this is to teach you that whenever you have a chance to help another, even a stranger, you should do so." The explanation was unnecessary and took away from the joy the story had produced.

Great care needs to be observed in the selection of material. As has already been said stories must embody high ideals, be beautiful in theme and language, be interesting and enjoyable, and in addition be suited to the understanding of the child. This is especially true if dramatization is to follow. Many stories can be told but only a portion of them are suitable for dramatization. It is impossible for any group to put into action a story whose meaning is not clear. Herein lies one of the chief values of dramatization. The acts of the children reveal to the teacher the conception of the story gained by the children and makes it possible for any erroneous conceptions to be corrected. There are two classes of stories, the imaginative and the true. Stories of the first type contain quite as great teaching value as the second. It is not necessary that a story be true in order to teach a truth. Many of the fairy tales are more effective than the true story in showing that virtue is rewarded and evil-doing punished. They may be freely and advantageously used with young children in the home and at the play-hour to supplement the Bible lesson.

A warning needs to be sounded as to the choice of fairy tales. Not all are suitable for the ears of children. Stories in which brutal and vindictive persons figure and in which cruelty, revenge and



murder play a large part should not be told. There are many beautiful tales in the writings of Grimm, Perrault and Anderson that have stood the test of years and bear repeating. In language and ideals they are superior to many modern fairy stories.

Imaginative stories may be used with older children on one condition—that no attempt be made to have the child accept the story as true. Let us be fair and honest in all dealing with children. When the child reaches the age where he begins to question as to the veracity of a story let us tell him that there are two kinds, the true and the imaginative and let him make his choice as to which he will have. Equally reprehensible is it to insist that a story which seems impossible is true. It may be, but unless it is true to life as he knows it the child does not believe it is really true and it is unfair to try to make him accept it as such. To do so will lessen his confidence in the story-teller.

As the child grows older and passes into what is commonly called the "Heroic Period," he craves stories of action, adventure and daring. For him the Old Testament contains unlimited material for so many of the stories involve physical action, courage and danger. Not all stories are suitable and parts of many of them need to be softened or omitted lest we thwart the very purpose for which the story is told. The early Hebrews were primitive men with emotions untrained and many of the most noble characters had little regard for life, but too frequently indulged in jealousy, revenge and bloodshed. There are, however, many splendid stories

ready for the telling. The Old Testament language as given in the King James Version is so beautiful that as much of it as possible should be preserved in the tale. Most of the adventure stories permit of dramatization, as, for example, the call of Abraham, the separation of Lot and Abraham, the vision of Jacob and his meeting with Esau, the courageous adventures of Joshua, the unique leadership of Gideon, the tales of Saul and David, the visit of the Queen of Sheba to King Solomon, Daniel and his companions in a strange city, Nehemiah and his men rebuilding the wall. Other stories are suggested elsewhere and many others can be found by one who knows the Bible.

Supplementary stories may be found in the tales from mission fields and in the epics of various nations, especially the Norse stories and the Persian tale, Rustum. Some of the stories of King Arthur, of Beowulf, of Roland and Oliver as well as many from the Nibelungenlied, the Iliad and the Odyssey can be used very satisfactorily both for telling and for dramatization.

When we come to the work with the adolescents we find our dramatizations taking the form of carefully worked-out plays. It is a mistake to begin work on the play without first telling the story referring to its place in Bible history and revealing its background. Young people enjoy stories quite as much as children and will listen intently to stories of love and romance and altruism. The director will find that her religious play will move more smoothly and be better interpreted if she tells

## STORY-TELLING IN RELATION TO DRAMATIZATION

the story to the group before she gives them their parts. She should tell the story with no suggestions of an apology or intimation that story-telling is an unusual performance with young people, but she should tell the story, thoughtfully, joyfully and convincingly so as to arouse the highest emotions, noblest desires and most worthy ideals.

No more attentive groups have I ever faced in my story-telling work than those composed of the high school and college age. It is the time of vision, of truth-seeking, of striving and longing, of the beginning of romance and real living, and through the story and its dramatic possibilities we can give them untold help. Let us, therefore, not slight the story-telling as we prepare our dramatization whether it be with the children, the boys and girls or the young people.

The aim in story-telling as related to dramatization is twofold: To have the story contain a worthwhile message and to have the story so told that the desired reaction is secured. A story may be well told and yet have no content of value; or the content may be of great importance but the telling poorly done. No teacher should be satisfied until she has combined the two elements and given her hearers a helpful message in a perfect setting.

### BIBLE STORIES SUITABLE FOR DRAMATIZATION

#### 1. *Old Testament Stories*

The Parting of Abraham and Lot.

Finding a Wife for Isaac.



Jacob Deceives Isaac.

Jacob's Dream.

Meeting of Jacob and Esau.

Joseph Sold into Egypt.

Joseph in Egypt.

Reunion of Joseph and His Brothers.

Finding the Baby Moses.

Miriam's Song of Triumph.

Moses Before Pharaoh.

Deborah and Barak.

Jephthah's Rash Vow.

Ruth, the Faithful Friend.

The Child Samuel.

Anointing of David.

The Shepherd Psalm.

David and Jonathan.

David at the Cave of Adullam.

David and Mephibosheth.

The Visit of the Queen of Sheba.

Daniel and His Three Friends in Babylon.

Queen Esther.

Nehemiah Rebuilding the Walls.

Scenes from Job.

The Mission of Jonah.

## 2. *New Testament Stories.*

The Angels and the Shepherds.

The Visit of the Wise Men.

The Parables of the Tares.

Parable of the Talents.

Parable of the Ten Virgins.

The Blind Beggar.

Mary and Martha in the Bethany Home.

The Good Shepherd.

A Boy's Lunch and What Happened to It.

The Good Samaritan.

The Lost Coin.

The Runaway Slave (Philemon).

The Prodigal Son.

Paul and Silas in Jail.

Paul Before Festus.

## XI: FURTHER USES OF DRAMATICS

### 1. *In the Rural Community*

The rural problem, whether it be religious, social or economic is one of the most perplexing with which the American people have to deal. Thinly settled districts make normal social life impossible. The city-drift tendency has robbed the country of its natural leaders by taking away most of its young people. Those who remain are, in the majority of cases, the young men and women who are prevented by a sense of filial responsibility from leaving the farms.

Young people must have recreation, amusement and association with others of their own age. The automobile has provided one means of securing the desired ends by making a trip to some near-by town or city a simple matter. Every village even, has its moving picture theater ready to receive the incoming youth from the rural districts. There the evening hours may be spent and return made in time to catch a little sleep before the early rising which the work of the farms demand. The isolation, the drudgery, the lack of interest in the work is endured by contemplating the release that sunset will bring with the accompanying auto trip to town.

No matter how good the program of pictures the theater may provide, it is inadequate to meet the



## FURTHER USES OF DRAMATICS

needs of the groups. The onlooker has to find his enjoyment in watching others express their feelings and emotions. There is no opportunity for the country youth to express himself or to find an outlet for his own pent-up emotions. There is no chance to appease the yearning for companionship. In the country there is a spirit of neighborliness among the older people. The young person desires to experience the same association with others of his age, but though he may see others near him in the theater there is no association unless one indulges in making promiscuous acquaintances which is seldom profitable. The only way one can use the stimulation furnished is by creating, through the power of imagination, a world of his own, wherein he acts and moves as he chooses. To live continuously in such an artificial atmosphere tends to unfit one for helpful participation in the actual world of affairs. He becomes dissatisfied with his home in the country; he chafes at the bands which hold him there and becomes restless and unhappy. Frequently his suppressed desires find expression in undesirable ways and he becomes an enemy to himself and a loss to society.

Two things are necessary for the successful ongoing of rural life and the happiness of the individual therein. First, the youth must find some of his recreation within his community, otherwise he will come to think of the country only as a place in which to work. Recreation, pleasure and real living will be associated with the city. Second, the youth must find recreation in which there is participation, creative expression and friendly asso-

ciation. Dramatizations, plays and pageants are acceptable aids to this end, for not only do they give opportunity for self-expression and a chance for association with others, but they provide recreation for the group within the community. Indirectly the community will gain as much as the individuals for a play does far more than provide a good entertainment and afford expression for dramatic talent. It promotes community pride, for every one of the actors will be well known, and every person from whom has been borrowed an article of apparel or a piece of furniture will have a special interest in the success of the play. The well-stocked attics often will reveal unexpected treasures in the way of properties, costumes and draperies.

The rehearsals will afford quite as much recreation as the play itself. The customary practice of limiting the attendance to only members of the cast may be disregarded in the case of rural dramatics. Other persons who are closely associated with the players may be brought along for company and a social hour be arranged to follow the rehearsal. Of course, the visitors should not be allowed to hinder the progress of the rehearsals, for they are primarily for work. It is a good plan to exclude all who are not in the cast from witnessing the rehearsals. They may entertain themselves in another room or prepare for the social hour which is to follow.

Dramatizations of Bible stories may occasionally be given at the Sunday evening services and elabo-

## FURTHER USES OF DRAMATICS

rate ones for special days as Christmas and Easter. Pageants for holidays and fairs may be made a community enterprise enlisting the services of many. At the State Fair in New York a few years ago a company of amateurs daily presented a play. So attractive was it that the accommodations were far inadequate. One has but to watch a crowd at any holiday celebration or at an agricultural fair to realize that most of the people are seeking entertainment. Hour after hour the vast crowd moves about, stopping before each "attraction," from the merry-go-round to the rifle range. A part of the time could be spent much better witnessing a play presented by a group of their own townspeople. It would be even better to have hundreds of persons busy long before the appointed day in preparing for a gigantic patriotic pageant which should include men, women, young people and children. Davol in an article entitled, "The Pageant as a Popular Form of Holiday Celebration," says: "The pageant is a sort of municipal theater, giving equal opportunity to all the community, not a troupe of strolling actors nor a dramatic organization, but an amalgamation of amateurs who serve without compensation, all ranks, creeds, ages and professions coöperate." It is within the possibility of every community, for there are simple as well as elaborate pageants. No building is necessary, for the natural setting of an outdoor scene is the ideal background for a huge pageant.

Every community will have a schoolhouse, a church or a hall which can be secured for indoor



## HOW TO PRODUCE PLAYS AND PAGEANTS

plays. A hall is better adapted to dramatic purposes, for it usually has an elevated platform with wings on either side. A church or school-room may have adjoining rooms located in the right position for dressing rooms and for entrances and exits. If not, a space on one or both sides of the platform may be curtained off to serve the purpose of the players.

If the room is not equipped with electricity, very little can be accomplished in the matter of lighting. Reflectors, colored slides and hand flashlights can be made to help surprisingly.

The well-stocked attics of the farmhouses will reveal unexpected treasures in the way of properties, costumes and even draperies. Country people are most generous and will gladly coöperate by lending their property. Expense and lack of supplies are no excuses for neglecting dramatics in the country, for nearly everything needful can be borrowed or made. One of the benefits derived from using dramatics is the lesson learned that "Art brings pleasure into life exactly in proportion as the people are sharers in the process of its creation." If the leader in a rural community desires to unite the people in wholesome, coöperative recreation he will find in dramatics a form which will make its own appeal and win universal support.

### 2. *In Americanization*

A problem closely related to both rural and city life is the so-called Americanization problem. Many of our large manufacturing cities fairly

## FURTHER USES OF DRAMATICS

swarm with people born under foreign flags. In many rural sections are to be found the foreign-speaking families occupying the abandoned farms. Their relation to the neighboring farmers is as much a question as their assimilation in the cities. Wherever they are their presence has to be recognized. The duties of American citizens is to correctly interpret American ideals, laws and customs to these foreigners.

Dramatizations and pageantry are two invaluable factors in educating the foreigners within our borders. Dramatizations used in the public school will make plain the meaning of history and literature to the children. Dramatizations used in the Church school will make it possible for the children to know the stories of the Bible and the truths of Christianity.

Pageants may be made a means of teaching patriotism to the adult foreigners. If used on national holidays pageants can be made to convey the significance of the day. For instance, a scene representing the signing of the Declaration of Independence will go farther in interpreting the meaning of the Fourth of July than any ovation could possibly do. A pageant is intelligible to every one whatever his nationality, for the action, costumes, tableaux and processions transmit the message better than do the words. The voices, in speaking, can be heard clearly by only a limited few, but the dances, lighting effects and music can be appreciated by all.

Perhaps the most valuable use of the pageant

with the foreign-born is the opportunity afforded for their participation. A pageant of nations gives opportunity for the foreigners to appear in native dress, to sing their own songs and do their own folk-dances, as their contribution to the community. Others who are unable to take part may be used in the preliminary work of making costumes, arranging them at the appointed time, assisting in decorating and in various other ways within their ability.

A splendid example of the coöperation of native and foreign peoples was displayed at New Britain, Connecticut, the celebration of the one hundredth anniversary of the birth of Elihu Burrill, the peace advocate who is buried in that city. Fourteen nationalities were represented on the general committee. Men and women from England, Germany, France, Poland, Denmark, Russia, China, Sweden, Scotland and the United States had prominent parts, while the school children, foreign-born and native-born, marched together in the procession. That was a real lesson in Americanization; one easily understood. The native-born must realize that it is within the power of the immigrant to make a contribution to his adopted land. He is capable of doing more than digging ditches, but it rests with the American people to decide whether or not he shall be given a chance. If denied the means of assimilation, the foreign-born will congregate with others of his kind and remain a foreigner though living in our midst. If recognized and given a chance to have a part in the life of America he



## FURTHER USES OF DRAMATICS

may be made into a friendly citizen instead of being allowed to develop into a dangerous enemy. The pageant is a powerful agency for conveying to our foreign-speaking population the idea of democracy and the duties of citizenship. Its judicious use will secure that harmony of feeling and mutual appreciation which shall make for a united rather than a divided people.

The following is an illustration of the use of a pageant to meet a given situation. A Community School of Religious Education wished to demonstrate to the persons assembled to witness the Commencement exercises the work and aim of the school. No money was available for costumes and but a half hour could be allowed for the presentation. The simple pageant which follows was the result. By using the Boy Scouts, the Camp Fire Girls, the little girls in white dresses, the preachers and the business men the costume problem was greatly simplified. The remaining costumes were of colored cheese cloth—red, white, orange, blue, purple and lavender. The robes for the persons in the first three processions were of black or gray cheese cloth. The bright-colored dresses for the maidens in the fourth procession were their own fancy organdie dresses or made from crêpe paper for the occasion. Each girl furnished her own so that the school was under no expense. A large number of students participated and the variation from a program of speeches seemed quite acceptable to the audience.

HOW TO PRODUCE PLAYS AND PAGEANTS

COLUMBIA'S CONCERN FOR HER  
COUNTRY

CHARACTERS (*in order of appearance*) :

Speaker of the Prologue.

Columbia.

Herald.

Prosperity.

Truth.

Happiness.

Education.

Religion.

Religious Education.

Processions :

Spirits of the Poor.

Spirits of the Sad and Sorrowing.

Spirits of the Uneducated Boys and Girls.

Spirits of the Seekers after Joy.

Little Children with a Leader.

Senior Boys and Girls with Adviser.

Camp Fire Girls with Guardian.

Boy Scout Troop with Captain.

Group of Ministers.

Group of Business Men.

Chorus (*off-stage*).

PRELUDE

There is a land of every land the pride,  
Beloved by heaven o'er all the world beside,

## FURTHER USES OF DRAMATICS

Where brighter suns dispense serener light,  
And milder moons imparadise the night;  
A land of beauty, virtue, valor, truth,  
Time-tutored age, and love-exalted youth:

. . . . .  
There is a spot of earth supremely blest,  
A dearer, sweeter spot than all the rest,  
Where man, creation's tyrant, casts aside  
His sword and scepter, pageantry and pride,  
While in his softened looks benignly blend  
The sire, the son, the husband, brother, friend.  
Here woman reigns: the mother, daughter, wife,  
Strew with fresh flowers the narrow ways of life:  
In the clear heaven of her delightful eye  
An angel guard of love and graces lie;  
Around her knees domestic duties meet,  
And fireside pleasures gambol at her feet.  
Where shall that land, that spot of earth be found?  
Art thou a man, a patriot? Look around.  
O, thou shalt find, howe'er thy footsteps roam  
That land thy country, and that spot thy home.  
Man through all ages of revolving time,  
Unchanging man, in every varying clime,  
Deems his own land of every land the pride,  
Beloved by heaven o'er all the world beside:  
His home the spot of earth supremely blest,  
A dearer, sweeter spot than all the rest.

—JAMES MONTGOMERY.

[*Singing off-stage, "Columbia, the Gem of the Ocean."* During the singing Columbia enters, preceded by the Herald, carrying a



## HOW TO PRODUCE PLAYS AND PAGEANTS

*large American flag. Columbia seats herself on an elevated throne. As singing ceases she speaks to Herald, who is standing at her right.*

*Columbia.* I would know of the welfare of my country. Go, bid my trusted agents come to me.

*[Exit Herald. Music, off-stage, played but not sung, "America the Beautiful." Enter Herald, followed by Prosperity.]*

*Herald.* Behold, Prosperity comes.

*Columbia.* I would learn of thee, O Prosperity, the conditions in my domain. How prospers my country?

*Prosperity.* Well, O Columbia, thou art known throughout the world as the richest of all nations. No country has such wealth, so many luxuries, or such a large number of money-making industries as your own land of America.

*Columbia.* Thy words are good to hear.

*[Enter Truth, left.]*

*Truth.* Wait, O Columbia, withhold thy praise until thou hast heard all the facts.

*Columbia.* Who art thou?

*Truth.* I am Truth. I, too, work for the welfare of thy country. Prosperity hath but told thee half. Behold!

*[Procession of persons in poverty pass slowly by to the accompaniment of slow, mournful music, played off-stage.]*

*Columbia.* *[After half the line has passed her.]* Who are these?

*Truth.* Thy children who know not Prosperity.

Poor, unfed, scantily clad, they are forced to work long hours for little pay.

*Columbia.* How can this be?

*Truth.* Prosperity hath her favorites. She hath not cared for all thy children. Thou must make other provision, O Columbia, for the salvation of thy people.

*Columbia.* I will consider thy words. Wait yonder, Prosperity. [*Prosperity takes her place at right of Columbia. Truth steps back of Columbia, so that she is not seen.*] Herald, bid Happiness come to me.

[*Exit Herald. "America the Beautiful" played during her absence. Enter Herald, followed by Happiness.*]

*Herald.* Happiness obeys thy command.

*Columbia.* Tell me, how prospers thy work? Are my people happy?

*Happiness.* Aye, joy and laughter abound, mirth and merriment are heard on every hand. Go forth into the city streets and thou shalt find the people everywhere seeking Pleasure. They all love Happiness.

*Columbia.* Thus would I have my people—happy and content.

[*Truth appears to Columbia.*]

*Truth.* Wait, oh, wait, Columbia. Look!

[*To the same dirge-like music a procession of sad and sorrowful persons pass by.*]

*Columbia.* Who are these?

*Truth.* People who have not found Happiness. Many such abound in the land. Sorrow, crying and

grief are as often found as laughter, joy or gladness.

*Columbia.* Thy words distress me. Wait Happiness, I would speak with thee later. [*Happiness takes place at left of Columbia. Truth returns to her former place. To Herald.*] Bid Education come to me.

[*Exit Herald as "America the Beautiful" is again played. Enter Herald.*

*Herald.* Behold, Education comes!

[*Enter Education.*

*Columbia.* Lo, these many years thou hast been abroad in my country, Education. What hast thou to report?

*Education.* Throughout the land are to be found schools open to the rich and poor. There are also technical schools, vocational schools, professional schools, colleges and universities. Thy people are an educated people.

*Truth.* Thou hast not heard the whole truth, *Columbia.* Behold!

[*Procession of poorly clad boys and girls pass by.*

*Columbia.* Who are these?

*Truth.* The boys and girls who live in out-of-the-way places, in states which do not provide education for all children. Within thy borders are thousands of children who cannot read and write, for America has not a uniform education law. In some parts of this country there are schools of every description available for the boys and girls and the youth of the land. In other sections the schools



are few and poor and scattered. Is it fair that a child's education shall depend upon the place in which he is born? If a child is born in a wealthy section he is carefully educated. If he is born in a section less supplied with natural resources he is denied even a grade school education. This is not making America an educated land.

*Columbia.* Thy words distress me, but what can be done?

+ *Truth.* Wealth in any part of the country must be taxed for the education of the young everywhere; only so can justice be done. Education must be provided for all.

*Columbia.* I shall consider thy words. Wait, Education. [*To Herald.*] I would consult with Religion. Bid her come at once.

[*Music off-stage. Exit Herald. . . . Enter Herald and Religion who carries the church flag. Education steps between Columbia and Happiness.*]

*Herald.* Behold, Religion approacheth.

*Religion.* Thou didst send for me, Columbia?

*Columbia.* Even so. I would question thee as to thy work. Thou camest to this land with the men who first sought a home here. Tell me, what progress hast thou made?

*Religion.* Throughout the land the Gospel is preached. In every city are to be found churches within the reach of all. Scarcely a block but hath its church. Every village hath its meeting-house. No longer doth persecution reign. Men are free to worship God as they please.

## HOW TO PRODUCE PLAYS AND PAGEANTS

*Columbia.* Thou hast done well.

*[Religion takes her place between Columbia and Prosperity.]*

*Truth.* Hold! Before Religion is dismissed I beg thee look!

*[To the accompaniment of lively music a group of girls, dressed in fancy garments of bright colors and carrying balloons, dance laughingly by.]*

*Columbia.* Who are these?

*Truth.* These represent the young people to be found in every city and countryside who do not attend church. Religion hath not made her program broad enough to reach them. They have been forced to look elsewhere for the joys Religion had in her keeping but failed to give them. No, America is not yet Christian, for thy people hath not received that "abundant life" which the Founder of Christianity promised.

*Columbia.* I fear thou art right. These conditions must be changed. *[Truth withdraws to her former position.]* New conditions need new methods. You, my trusted servants, have not failed, but the demands of the present are too great for you to meet alone. I have called into my service a younger helper, a new agent, who will assist each of you in your task. *[To Herald.]* Bid the stranger come to me.

*[Exit Herald to the music of "America the Beautiful." Enter Herald, followed by Religious Education. At sight of her, Education and Religion manifest surprise.]*

*Columbia.* Ah, you are surprised. You think

you recognize her. No wonder, for she resembles both of you. She partakes of the nature of you both, so I have named her RELIGIOUS EDUCATION.

*All.* [In awed tones.] *Religious Education?*

*Columbia.* Aye. Tell them thy mission, child.

*Religious Education.* My work is to unite Education and Religion. My ambassadors will go into all parts of this fair land carrying the united message to all people. The poor will be taught better ways of living and poverty will be lessened. The poor and the ignorant shall be educated and trained. The young shall find in my service an opportunity to serve the world in a manner natural to their years. Not only to the poor and the ignorant shall I go, but to the rich and learned as well.

*Happiness.* How can she do this work?

*Religious Education.* I shall call into my service young men and maidens, mothers, teachers, business men and hard-worked preachers. People can serve me without giving up their homes or business or interests. All shall work in the place nearest to them that *Religion* and *Education* [indicates each as she mentions them] combined, supported by *Prosperity* may aid *Happiness* to fulfill her mission.

*Columbia.* I told you she would not work alone.

*Happiness.* How can she win these helpers?

*Religious Education.* By giving each a worthwhile task. I shall send them forth to work for Society, not for Self. I shall send them forth in the power of the Cross, not in the power of a crucified Christ, but in the Cross of a triumphant Christ. As their motto I shall give unto them these



words spoken long ago by one who went forth to serve, "In thy light shall we see light."

*Columbia.* In thy hands, O Religious Education, I see added blessing for my people. May the day speedily come when thy work shall bear fruit.

*Religious Education.* Thy joy of my work is in its speedy results, for as soon as my helpers begin their tasks the results appear. The pioneers in my field are already at work.

*Truth.* She speaks truly, O Columbia. The results already appear. Behold! [*Down the aisle and up onto the platform come a group of little children led by a young woman.*] She who went forth to teach little children found her task waiting for her.

*Children's Leader.* Trained in the School of Religious Education I have found my place in the Primary Department of my own Church School. As I work with these little children I am doing what I can to help America become a Christian nation.

[*Children sing. A song with which the children are already familiar may be used. Appropriate ones may be found in "A First Book in Hymns and Worship," by Edith Lovell Thomas. At close of song, children take places at side of platform in rear at right.*

*Truth.* Look! [*Down opposite aisle a Guardian and her group of Camp Fire Girls approach and take places on platform in rear at left. If there is no Camp Fire in the group, any organization of*

## FURTHER USES OF DRAMATICS

*girls within the church may be substituted.]* The worker with older girls is also in the field.

*Guardian.* Trained in the School of Religious Education, I am finding with these girls a chance to serve my church and my country. I am finding more, for they are giving to me as much as I am giving to them. We work together for the cause of humanity.

*[Girls sing one of their Camp Fire songs.]*

*Truth.* Not only children but young people come.

*[A group of Seniors, age 16-18, approach and take places on the platform. Leader follows.]*

*Leader.* Trained in the Community School of Religious Education, I have found my work as adult adviser to the Senior department of our Sunday School. In this department the work is in the hands of young people. They elect their own officers from members of their own group, they conduct their own worship service and assume responsibility for the success of the department. Through this training they are being fitted for larger tasks and for opportunities to later serve not only the church but society.

*[Singing by the Group. Hymn, 131, "Hymnal of American Youth," H. Augustine Smith.]*

*"Just as I am, young, strong and free,  
To be the best that I can be  
For truth and righteousness and thee,  
Lord of my life, I come."*

*Truth.* Behold! The boys come.

*[Enter troop of Boy Scouts with Captain.]*

## HOW TO PRODUCE PLAYS AND PAGEANTS

*They take their places on platform at right in front of the children.*

*Captain.* Trained in the School of Religious Education I am better fitted to help these boys prepare themselves for Christian citizenship. From their ranks will come the future leaders of the nation.

*[Scout oath. Repeated by boys and captain.]*

*Columbia.* Does the work end here?

*Truth.* Nay, thou hast seen only some types of the work. Many other lines of activity could be presented, but instead I would show thee the people who make Religious Education possible. As of old the preachers must prepare the way. *[Preachers are seen advancing down the aisle.]* These are the preachers with a vision who realize that Religious Education is their most efficient assistant.

*[As preachers take place on platform in front of Camp Fire Girls, the chorus, off-stage, sings, "The Church's One Foundation is Jesus Christ Her Lord."]*

*[A group of business men come down opposite aisle from that by which the preachers entered.]*

*Columbia.* I see other men approaching. Who are they?

*Truth.* These are the busy business men, trained in the school of life. They, too, see in Religious Education a blessing for the nation. Freely they give of their experience, their income and their time that the work may continue.

*[Singing, off-stage, "Where Cross the Crowded*



## FURTHER USES OF DRAMATICS

*Ways of Life," Methodist Hymnal, Number 423.*

*Religious Education.* This, O Columbia, is the service I offer to thee. Only as all America's forces are united to bless this country can Prosperity truly flourish and Pleasure abound; only as Religion and Education are combined can the people be really educated; <sup>1</sup> [*steps forward and places the cross in front of the flag*] only as the flag is guided by the cross can America lead in the right direction. [*Advances to the cross.*] Only when the cross is accepted as the symbol of sacrifice and promised service does it become a power. [*She touches the cross and its blooms with Easter lilies. See note.*] See, I make it bloom with the symbol of triumph.

[*Chorus, off-stage, sings, "In the Cross of Christ I Glory."*]

*Truth.* Wilt thou not pluck a lily, O Columbia, as a symbol of thy willingness to follow in the light of the cross? It is the way by which fulfillment of promise will come to thee.

[*Columbia steps down and picks a lily from the cross. As she takes it into her hand the golden center burns with a bright light.*<sup>1</sup>]

<sup>1</sup> Previous to the entrance of Columbia a large white cross should be placed on the stage but hidden from view by the draperies used for background. As Religious Education speaks she reveals the cross and arranges it in front of the American flag which the Herald has previously placed in a standard near Columbia. The Easter lilies, real or artificial, are attached to a strip of tarlatan and rest at the foot of the cross until needed, then the tarlatan is drawn up over the cross and the end fastened to a hook on the back. In one lily a small flashlight is concealed. This lily Columbia picks and as she does so puts on its light. She holds the lighted lily aloft as she leads the procession off the stage.

## HOW TO PRODUCE PLAYS AND PAGEANTS

*Religious Education.* Look! It glows with the light of consecration.

*Columbia.* [*With eyes uplifted.*] "In Thy light shall we see light." In the power of that light I lead Religious Education forth to serve my people, that through her they may the more easily find the way to the abundant life.

*[Columbia passes down the center of the stage into the center aisle and out of the room through a rear exit with the entire group following her and all singing "America the Beautiful." The singing continues until the last person is out of the room. Those at the front of the procession should pass to a spot some distance from the exit and continue the singing until the last person has passed out of the sight of the audience.]*

Note. The procession should form as follows: Columbia, alone, leading; following her the groups on either side of the center will fall into line in the following order, Religious Education and Truth, Education and Religion, Prosperity and Happiness, the Herald carrying the American flag and the Church flag, crossed, preachers, business men, Camp Fire Girls, Boy Scouts, Senior Department, children.

## XII: STRANGERS IN A STRANGE LAND

*A Biblical Play for Use Where a Large Stage,  
Modern Equipment and Ample Funds Are  
Available*

### PERSONS IN THE PLAY:

The Prophet in Gray.

Daniel	}	<i>Hebrew captives.</i>
Shadrach		
Meshach		
Abednego		

Princess, *in Act III the Queen.*

Calma	}	<i>companions of the Princess.</i>
Theopatra		
Ethepia		

Maid to the Princess.

Chamberlain.

Steward.

Five Princes of Chaldea.

Herald.

Belshazzar, *the King.*

Chief Adviser to the King.

Old Astrologer.

Queen.

Voice.

Slaves, two pages, dancing girls, lords, courtiers,  
women, priest, astrologers, soldiers.



## HOW TO PRODUCE PLAYS AND PAGEANTS

TIME: *During the exile.*

PLACE: *Babylon.*

ACT I: *A dark street in Babylon.*

ACT II: *The Garden and Court of the Princess.*

ACT III: *The Throne-room of Belshazzar.*

Between Acts I and II some months have passed;  
between Acts II and III some years have passed.

### PROLOGUE

#### *THE PROPHET IN GRAY*

Truly God is good to his children  
Even to such as are of a clean heart.  
He shall judge the poor of the people  
And the afflicted ones with justice,  
He shall deliver the needy when he crieth;  
The afflicted also, and him that hath no helper.  
He shall spare the poor and the righteous  
And shall save the souls of the needy,  
He shall redeem them from persecution and violence  
For precious is their blood in his sight.  
His ear is open unto their lament  
And he heareth the captives crying,  
“By the rivers of Babylon sat we down and wept.  
When we remembered Zion  
We hanged our harps upon the willows  
In the midst thereof.  
They that carried us away required of us a song,  
And they that plundered us asked for mirth.

## STRANGERS IN A STRANGE LAND

How can we sing the Lord's songs in a strange land?

If I forget thee, O Jerusalem,

Let my right hand forget her cunning.

If I do not remember thee

Let my tongue cleave to the roof of my mouth,

If I prefer not Jerusalem above my chief joy."

Now will I arise, saith the Lord

For I know the oppression of the poor

I have heard the sighing of the needy

I will set them in safety from the power of the enemy.

I, the Lord, have spoken.

## ACT I

SCENE: *A dark street in Babylon. Enter Shadrach, who looks about cautiously, goes to opposite side, peers into darkness, returns, looks about as if in fear. A slight sound falls on his ear; he retreats farther into the shadows.*

*[Enter Meshach.*

*Meshach. Hist! [Pauses, then gives a low whistle. Shadrach appears.*

*Shadrach. Art thou alone?*

*Meshach. Abednego is just beyond, watching while I came farther. [Turns toward entrance, gives same whistle.*

*Shadrach. Didst thou meet any one on the way here?*

*Meshach.* Not a soul. The darkness hid us completely.

[*Enter Abednego.*

*Shadrach.* Where is Daniel? Is he not with thee?

*Abednego.* I have not seen him since yesterday when he asked us to meet him here.

*Shadrach.* The Chaldeans may have prevented his coming. I think we are watched.

*Meshach.* Daniel will come, unless he has been detained by force. Listen! Some one approacheth.

[*All crouch in the shadows. Enter Daniel.*

*Daniel looks about, sees figures, appears not to notice them. Walks on, whistling same peculiar whistle Meshach had used. The men come from the shadows.*

*All.* Daniel!

*Daniel.* [*Goes toward companions.*] I feared ye were Chaldeans. Were ye molested as ye came hither?

*Shadrach.* Nay, we were not even seen.

*Daniel.* We must be quick. We must talk together and make plans for the future. What have ye learned?

*Meshach.* I have listened as the soldiers talked. It seems that when King Nebuchadnezzar marched against Jerusalem he gave orders that certain young men, in whom was no blemish and who had ability to learn readily, should be saved alive and brought unharmed to the king's court. We chanced to be among the number chosen.



*Abednego.* What is the king's desire? What doth he intend to do with us?

*Meshach.* His plan is to teach us the language and learning of the Chaldeans, so that we shall forget our own tongue and country. Some day he will send us away to other lands and wherever we go we will tell of the greatness of Babylon and her king.

*Daniel.* Doth he think we will do this thing?

*Meshach.* How can we help ourselves? We are captives even though we have great freedom.

*Daniel.* Forget Jerusalem? Worship heathen gods? Never!

*Shadrach.* Well said. Never will we do this thing!

*Meshach.* Already the king hath ordered that we shall be served with meat from his table and wine from his cellars.

*Daniel.* To eat the meat or drink the wine would be to worship his heathen gods, for all the king's food is first offered to his idols. I will not defile myself with his meat nor with his wine.

*Shadrach.* What can we do? Will not our lives be forfeit if we refuse the king's command? How can we live without food?

*Daniel.* The prince of the eunuchs hath been exceeding kind to me. He it is who will supply us with food. Perchance I can prevail upon him to excuse us from this decree.

*Shadrach.* How canst thou hope to do this thing? He will not disobey the king.

*Daniel.* I shall beg of him as a favor that for the

space of three days he permit us to eat the pulse to which we are accustomed and to drink water instead of wine. If at the end of three days we appear less rugged and full of health than the king's favorites who have eaten of his meat and drunk his wine, then the prince may deal with us according to the king's command.

*Abednego.* Art thou sure we can meet such a test?

*Daniel.* We must meet it. Would ye forsake Jehovah and worship strange gods?

*Abednego.* Nay, thou knowest I would not, but I fear thy plan will fail.

*Daniel.* We must not let it fail. We must look to our health. We must take regular exercise, we must spend much time out-of-doors, we must sleep the allotted number of hours and we must pray to Jehovah to strengthen us. Are we not his servants? Are we not trying to please him? Surely he will not forsake us in our hour of need. Do ye agree to my plan?

*All.* Aye, aye.

*Meshach.* It is well said. Better to die than to deny Jehovah.

*All.* Yea, verily.

*Daniel.* We are agreed. Ten days hence let us meet here again. Meshach, take heed to all thou hearest. It is well for us that as a boy thou didst learn the language of the Chaldeans.

*Shadrach.* May Jehovah protect us.

*Daniel.* Let no man fail in his duty. Let each man look to his God, even unto Jehovah who deliv-

## STRANGERS IN A STRANGE LAND

ered the children of Israel from the hands of Pharaoh. Let us make a vow unto him and unto each other that not one of us shall ever bring dishonor upon his name.

*Meshach.* We shall be stronger for such a vow. Let us make it now ere we separate.

*Shadrach and Abednego.* Well said.

*[Men place hands on shoulders of each other so as to form a circle. They stand for a moment in silence with heads bowed, then Daniel, who is facing audience, raises his head and speaks.]*

*Daniel.* Swear ye this night that rather than dishonor Jehovah ye will yield yourselves unto death if need be.

*All.* *[Raising right hand to heaven.]* We solemnly swear it.

*Daniel.* *[Steps out from circle.]* Go in peace, forasmuch as we have sworn in the name of the Lord so shall he protect us.

*[Shadrach, Meshach and Abednego start toward entrance. Exeunt Shadrach and Abednego. Meshach pauses, faces Daniel, and speaks.]*

*Meshach.* The Lord bless thee and keep thee.

*Daniel.* The Lord preserve thee from evil; the Lord preserve thy soul.

## CURTAIN

(As curtain falls, "Ein' Feste Burg" is heard on the organ and the first stanza, "A Mighty Fortress



is Our God," is sung by a chorus of men and women.)

*PROPHET IN GRAY*

The Lord bringeth the counsel of the heathen to  
nought:

He maketh the devices of the enemy of none effect.

Let all the earth fear the Lord:

Let all the inhabitants of the world stand in awe  
of him.

By the word of the Lord were the heavens made;

And all the hosts of them by the breath of his  
mouth.

He gathered the waters of the sea together;

He layeth up the depth in storehouses.

Let all the earth fear the Lord:

For he spake and it was done;

He commanded, and it stood fast,

He covereth the heavens with clouds,

And prepareth rain for the earth,

He maketh grass to grow upon the mountains

He telleth the number of the stars;

He calleth them all by their names.

The Lord is nigh unto all that call upon him,

To all that call upon him in truth.

He will fulfill the desire of them that fear him

He will hear their cry and will save them.

## ACT II

SCENE: *The garden and court of the Princess. The stage is so arranged that the room is on an elevation at left. At right of it are steps leading down into a garden, which can also be entered through a gateway at the far end. The curtains of the Princess' room are open, showing the Princess reclining on a couch. Seated near, on the floor, are three companions, Calma, Ethe pia, and Theopatra, while at the rear stands a servant. One of the maidens is reading aloud.*

*Princess.* Cease thy reading. It brings me no joy to-night. [*Sits up.*] What is it that maketh me restless these three days and sleepless as many nights?

*Ethe pia.* Thou art ill, Princess.

*Princess.* Nay, I am not ill. It is not my body that troubleth me but the thoughts which come to my mind that disturbs my peace. In the night hours I cannot sleep for thinking. These terrible nights! How long they are! How still!

*Calma.* Shall I not sing for thee, O Princess? Perhaps music will quiet thy spirit.

*Princess.* Yea, sing. Sing at once. [*Calma sings a simple love song.*] Sing no more. Thy song but makes me the more sad.

*Theopatra.* Shall I not dance for thee? I have learned a new dance. It tells of the flowers, the

breeze, the wind and the sun. [*Rises, takes a dancing step or two.*] See, I would dance for thee.

*Princess.* Yea, dance. Perhaps in watching thee I shall forget my thoughts. [*Girl dances.*] It is very beautiful, but it hath no power to bring me peace. Tell me the news of the court. I would hear again the story of yesterday's strange events.

*Ethepia.* Why doth the Princess allow herself to be so disturbed? Truly it was a strange thing that occurred, but why let it trouble thee?

*Calma.* Would that those Hebrews had never been brought to our city!

*Princess.* Nay, nay, speak not so. They have done no harm.

*Calma.* Yet ever since the king brought them captive from Judah one strange thing after another hath occurred. First they refused to eat the King's meat and to drink his wine, but instead of growing weak and pale they appeared in better condition than the young men who had been fed from the King's table. When the astrologers were puzzled by the King's dream, lo, it was Daniel, chief of the Hebrew captives, who found the meaning. In all things these Hebrew captives surpass our own men. And now this miracle hath occurred.

*Princess.* Tell me again of everything that took place.

*Ethepia.* Why art thou so interested?

*Princess.* I would know more of the God of the Hebrews and his marvelous power.

*Calma.* Thou shouldst not speak thus lest thou anger the gods.



*Princess.* Somehow I forget our gods when I think of the God of the Hebrews. He seems so much greater.

*Calma.* [*Startled.*] Have a care, Princess, do not tempt the gods too far.

*Princess.* Thou art easily affrighted. Tell me again of yesterday's strange events.

*Calma.* Let Ethepia tell it. I dare not.

*Ethepia.* As thou knoweth, O Princess, the King caused to be made a great image of gold which he set up in the plain of Dura. Then the King sent word to all the princes, governors, captains, and judges, together with all the rulers of the provinces to come to the dedication of the golden image. When they had all assembled the company was so great it filled the plain. A herald appeared and cried with a loud voice, "To you it is commanded that at the sound of the trumpet all shall fall down and worship the image which the King hath set up."

*Princess.* What was to be done to any one who refused?

*Ethepia.* With even a louder voice the herald cried, "Whosoever falleth not down and worshipeth the image shall this same hour be cast into the midst of a fiery furnace."

[*Calma shudders and covers her face with her hands.*]

*Princess.* Did the trumpet sound at once?

*Ethepia.* Aye, soon after. All the people dropped quickly to their knees, for they feared the terrible fate which would be theirs if they refused.

*Princess.* All of them?

## HOW TO PRODUCE PLAYS AND PAGEANTS

*Ethepia.* All of the Chaldeans, but there were present certain Hebrews, by name Shadrach, Meshach and Abednego, who because of their friendship with David, who is a favorite of the king, had been set over certain provinces. These three men refused to kneel.

*Princess.* How brave! Oh, if I might have seen them! What occurred then?

*Ethepia.* Some of the Chaldeans despise the Hebrews and are angry that strangers and men of another religion should be given places of honor and command. But the King loves Daniel ever since the day he interpreted the dream when the King's wise men had failed. To please Daniel he made each of his three friends a ruler over a province.

*Maid.* [*Approaches.*] The Princess is pale. Will she not drink of this wine? [*Offers glass.*

*Princess.* Begone. I want no wine. [*To Ethepia.*] Proceed.

*Ethepia.* When the Chaldeans saw that of all the people present only the three Hebrews refused to kneel they sent Shebi at once to the King, for of all men Shebi hates Daniel the most.

*Princess.* Curses on him! May evil befall him! What said the King?

*Ethepia.* Theopatra can better describe what took place, for she was present.

*Princess.* Tell me, Theopatra, what thou sawest.

*Theopatra.* [*Stands. As she talks, Theopatra acts out the story with gesture and motion.*] We had been dancing before the King. Just as we

finished our first dance Shebi appeared and asked to speak with the King. The King bade us wait as he wished us to dance again, so I heard all that passed between the King and Shebi. [*Theopatra impersonates first Shebi and then the King.*] Shebi drew near and bowed low. "O King, didst thou not command that at the sound of the trumpet every knee should bow to the golden image which *thou* hadst set up?" The King answered, "Such was my command. If any hath failed to obey, they shall be cast into a fiery furnace." Then Shebi told him that the three Hebrews had refused. The King was exceeding angry. He tore his robes, he beat his chair, he cried, "Do these foreigners think they can defy the King?" Then he commanded that the furnace be heated to a terrible heat and the men be cast in.

*Ethepia.* Then the miracle occurred. Instead of being burned to death [*lowers voice*] the men were seen to be walking in the fire and those who stood near declared that they saw four forms instead of three in the furnace.

*Princess.* Strange, strange.

*Theopatra.* When the King heard of the strange thing which had happened he was frightened and ordered the men to be freed. When they came forth they were unharmed. They gave all praise to their God and said he had saved them.

*Calma.* They are children of the devil.

*Theopatra.* Methinks the King regretted his anger and was glad to save the men for Daniel's sake, for he loveth the youth.



*Princess.* This Daniel is a strange young man. He interests me much. Leave me now. I would be alone. Only thou, Calma, remain. I may want more music.

[*Theopatra and Ethopia bow and retire.*]

*Princess.* [*Walks in garden—Calma follows and seats herself near tree.*] Never have I been so troubled. Such strange thoughts arise in my mind. Questions force themselves upon me. [*Pauses in a listening attitude.*] Dost thou hear anything?

*Calma.* Nothing but the leaves rustling in the breeze.

*Princess.* I seem to hear a voice. Is it within me or does it come out of the night? All through the long hours of darkness I heard it. [*Shudders.*] This awful darkness!

*Calma.* I do not think the darkness heavy to-night. The night is clear and the moon full.

*Princess.* It is not the darkness that covereth the earth but the darkness that enshrouds my soul. The darkness maketh the questions to arise. Who giveth us the night and the day? Who putteth yon stars in the heavens?

*Calma.* Why, the gods, of a surety.

*Princess.* But who are the gods? How can an image made of wood and stone, the work of man's hands, create anything as wonderful as the stars?

*Calma.* How strangely thou dost speak to-night. Surely thou art ill. Thou needest rest and sleep.

*Princess.* [*Passionately.*] Nay, I am not ill, neither do I need sleep. I am just beginning to

## STRANGERS IN A STRANGE LAND

awake. Who am I? How came I here? What have the gods to do with me? Would that I knew the God of the Hebrews!

*Calma.* Thou art mad! Speak not such words lest the gods be angry and visit their wrath upon thee.

*Princess.* [*Vehemently.*] Gods, gods, gods! Who are they? I want not many gods but one God, who is all-powerful. [*Turns toward maid, claps hands.*] Come hither. [*Maid approaches.*] Go, find Daniel! Tell him I would have speech with him. Bid him come to me here in the garden.

*Calma.* [*Rises.*] Thou art indeed mad! Thou knoweth not what thou doeth.

*Princess.* Thou, Calma, doth not understand. Perchance this strange Hebrew may. [*To maid.*] Go, do as I bade thee. [*Exit maid through gateway.*] I would hear from Daniel more about his God. Who knoweth, perhaps he is the one true God, the all-powerful.

*Calma.* Say not such things.

*Princess.* [*Laughs.*] Poor Calma, how alarmed thou art! [*Seats herself.*] Come sit by me and play, that my troubled spirit may be calmed. [*Calma sits opposite Princess.*] I would not have the Hebrew see me so greatly disturbed.

[*Calma plays some soft, sweet refrain. Princess relaxes, a smile of peace steals over her face.*]

CURTAIN

*PROPHET IN GRAY*

The kings of the earth set themselves,  
The rulers take counsel together against the Lord  
And against his anointed, saying,  
Let us break their bands asunder,  
And cast away their cords from us.  
He that sitteth in the heavens shall laugh :  
The Lord shall have them in derision.  
Then shall he speak unto them in his wrath,  
And vex them in his sore displeasure  
Yet have I set my king upon my holy hill of  
Zion. . . .  
Ask of me, and I shall give thee the heathen for  
thine inheritance,  
And the uttermost parts of the earth for thy possession.  
Thou shalt break them with a rod of iron ;  
Thou shalt dash them in pieces like a potter's  
vessel.  
Be wise now therefore, O ye kings :  
Be instructed, ye judges of the earth.  
Serve the Lord with fear and rejoice with trembling.  
Blessed are all they that put their trust in him.



## STRANGERS IN A STRANGE LAND

### ACT III

TIME: *A few years later.*

*[As the curtain rises the Steward and his slaves are seen laying a table for a feast. Enter Chamberlain, who has an air of deep anxiety. He inspects the table, glances at the slaves, then addresses the Steward.]*

*Chamberlain.* Knoweth thou not that this is the most magnificent feast ever given by our King? A thousand lords have been invited to behold the wealth and power of the kingdom, yet thou taketh thy time and conducteth thyself as if thou wert preparing for a court feast only.

*Steward.* Be not angry. We know that the feast is to be a great one. Day after day have we been working in preparation. All is not yet ready. Art thou not satisfied with what hath been done? How can we please thee more?

*Chamberlain.* Thou hath not made sufficient preparation. Send at once for more food, more dishes, more wine. Have more than shall be needed. Load the tables with flowers, garlands and decorations. Let the whole place speak of the greatness of our King.

*Steward.* It shall be done even as thou sayest. *[To slaves.]* Haste ye, obey the Chamberlain's command.

*Chamberlain.* Make all haste, for even now the King and his guests are approaching. They have

## HOW TO PRODUCE PLAYS AND PAGEANTS

reviewed the armies, they have seen the weapons of defense, they have admired the King's chariot, his horses, his palaces. Now again they must be impressed. Let them see that joy abounds in the King's house.

*Steward.* [*To slaves.*] Go, bring quantities of flowers, fruit and all desirable things. Return quickly!

[*Exeunt slaves.*]

*Chamberlain.* Hast thou remembered the vessels, the goblets of gold and silver?

*Steward.* They are here. [*Approaches table.*] A thousand of silver and gold for the princes and the jeweled goblet for the King.

[*Enter slaves carrying fruit, flowers, garlands, etc.*]

*Chamberlain.* Ye have done well.

[*Slaves move to and fro arranging table.*]

*Chamberlain and Steward watch them.*

*Steward.* May the King be pleased!

*Chamberlain.* Aye, may the King be pleased! Never was there such a feast as this is to be. Never has there been such a King as ours! Mighty in power, successful in war, loved by the gods, honored by men! See that nothing is forgotten.

[*Exit Chamberlain.*]

*Steward.* [*Examining table.*] Nay, never was there such a night as this. A thousand princes to feast with the King.

[*Sound of martial music.*]

*Steward.* The King comes! Make ready!

STRANGERS IN A STRANGE LAND

*[Slaves line up on either side of entrance.  
Music sounds nearer. Sound of marching  
feet is heard.]*

*Steward. [Peering out.]* Nay, it is not the King. It is his guests that approach. The King delayeth his coming.

*[Enter Chamberlain, followed by princes.]*

*Chamberlain.* Be seated, O most noble princes. The King will soon join you, his guests. It delighteth the King to have his lords gather here at this festal hour. Amuse yourselves. I will go to escort the King. *[Exit Chamberlain.]*

*First Prince.* Surely the King is a great King.

*[Princes seat themselves or walk about.]*

*Second Prince.* Royally have we been received.

*Third Prince.* Why hath the King done all these things?

*Fourth Prince.* He would have us know his wealth and power.

*Third Prince.* Yea, but *why?*

*Fourth Prince.* "Why?" What meaneth thou?

*Third Prince.* Surely the King hath a reason for this display. He hath not brought us here to give us pleasure. He must have other motives.

*Fifth Prince.* Beware, thou speaketh treason!

*Third Prince.* Not so. I but asked a question.

*Fifth Prince.* Ask no questions where the King is concerned. Say naught of your thoughts.

*Third Prince.* Our King is easily wroth, and mercilessly useth his power when he is displeased. It behooves us to be cautious.



*Second Prince.* Then thou shouldst cease thy suspicious words and guard the uneasy expression of thy face.

*Third Prince.* I know thou art right. But my heart is troubled. A King who has so much power is to be feared. Methinks strange things may come to pass ere this night is over.

*First Prince.* Thou art mad! Why shouldst we not share with our King his prosperity? Let us be merry and please the King by our gratitude!

*Third Prince.* Perhaps . . . perhaps . . . The night is young. I wish it were passed. I fear . . . I know not what. [*Shakes head.*

[*Sound of trumpet, off-stage.*

*The Princes.* The King!

[*Enter Herald with trumpet.*

*Herald.* The King cometh! Long live the King!

[*Slaves prostrate themselves, rear. Princes stand at attention, facing entrance. Enter procession, consisting of two pages, group of dancing girls, lords richly gowned, chief chamberlain and king who is dressed in gorgeous robes of scarlet embroidered with gold and decorated with gems. On his head is a large, heavily jeweled gold crown. Courtiers, women, priest and guards follow. King is escorted to place at head of table, facing audience. The others group themselves back at right and left of King. Princes in foreground.*

*King.* [*Addressing princes.*] I, Belshazzar, king of Babylon, welcome you to this feast.

STRANGERS IN A STRANGE LAND

*All.* Long live the King.

*King.* Most happy am I, the King, to gaze upon the faces of so many loyal subjects. While the feast is being made ready the dancers shall entertain you.

*[Oriental dance by the dancing girls follows.]*

*First Prince.* *[Advancing and kneeling before King.]* O most gracious majesty, live forever! We, thy most humble servants, thank thee for this welcome.

*King.* Thy words please me. Rise.

*Second Prince.* *[Advancing and kneeling.]* O great and mighty King, who in all the earth is as powerful as thou? All the kings of the earth marvel at thy greatness and tremble before thee. We, thy princes, are proud to be thy most humble subjects.

*King.* Thou doest well to realize the greatness of thy King for there is none like unto him. It is true that all the neighboring kings tremble at the name of Belshazzar.

*All.* Long live Belshazzar!

*King.* All that my father, Nebuchadnezzar, gained for Babylon have I kept. More also have I added to her glory. Great is Babylon! Who can stand before her power? Judah thought she could, but even she fell before our mighty armies. Her God was not able to save her from the power of Babylon.

*All.* Long live the King!

*King.* Judah! *[Laughs.]* Judah and her claim to know the only true God. Her king, her treas-

ures, her sacred vessels from the temple of her God were taken and brought to Babylon.

*All.* Judah is fallen!

*King.* [*To servant.*] Haste. Bring me those sacred vessels from the house of their God—those vessels of silver and gold.

*Chief Adviser.* What wilt thou do with them, O King?

*King.* Thou shalt see. [*Rising.*] Ah, friends, we will indeed be merry to-night. Not only will we feast on rare foods from distant countries and eat the fruit from far-away shores, but we shall drink wine red and sparkling and—[*with great emotion*]—listen unto me, we shall drink from the sacred vessels of Judah!

*All.* Great is Belshazzar!

[*Enter slave with vessels.*]

*King.* Quick, steward, fill the vessel that we may drink and be merry. Come, princes, wives, concubines, ye shall all drink from these wonderful vessels. [*To slave.*] Give me a goblet ere it is filled. [*King takes goblet, gazes within.*] Who knows perhaps 'tis a magic goblet and will impart a peculiar flavor to the wine. [*All laugh.*] I will drink first. What doth it profit Judah to serve the only true God if she opposes Nebuchadnezzar and his son Belshazzar?

*All.* Long live the King!

*King.* I will drink first. [*To slave.*] Fill the goblet.

[*King holds out the goblet but before it can be filled bright light fills the place followed by*



STRANGERS IN A STRANGE LAND

*noise like thunder. Then all light vanishes and darkness fills the place. Cries of fright from the people. Again the light comes, again it goes, leaving the place in darkness. The third time the light comes, then gradually it ceases to flood the place but flickers back and forth across one certain place on the wall. Awestruck the people gaze. A voice, deep, full, rich, speaks off-stage.*

*Voice. [Off-stage.] Mene, mene, tekel, uphar-sin.*

*[The people in fear draw closely together, some crouch in terror, women fall to the floor. The light continues to move back and forth. The King watches it in terror. He raises his hand, points to the wall, gasps.]*

*King. Look! A hand! It is writing!*

*[The people gaze with the King.]*

*Voice. [Off-stage.] Mene, mene, tekel, uphar-sin.*

*King. What is the meaning of this? Fetch the astrologers, the soothsayers, the wise men—all of them.*

*[Exeunt slaves.]*

*King. The hand! It writes again!*

*[Enter astrologers.]*

*King. Wise men of Babylon and Chaldea, this night hath a strange thing happened. Even as we feasted a hand appeared and began to write on yonder wall. Look there. [Men look as King points to wall.] Whosoever shall read this writing, and show me the interpretation thereof shall*

be clothed with scarlet, and have a chain of gold about his neck and shall be third ruler in the kingdom.

*[The men look at writing, then at one another, and all shake their heads.]*

*Old Astrologer.* We are not able to read it, O King.

*King.* Ye cannot read it. *[Rends garment.]* Why are ye here if ye cannot serve me when I need you? Read or your lives shall be forfeit.

*Old Astrologer.* O King, live forever. Gladly would we interpret this strange appearance for thee if we knew its meaning, but nothing of this sort hath ever appeared before.

*King.* *[Angrily.]* Away with them!

*[Astrologers fall to knees in supplication.]*

*Old Astrologer.* Spare us, O King, spare us!

*King.* Away with them. They are false.

*[Soldiers hurry the astrologers off the stage.]*

*The light continues to flash.*

*Voice.* Mene, mene, tekel, upharsin.

*King.* *[Buries face in hands.]* I am undone!  
Woe is me!

*[Enter Queen.]*

*Queen.* My lord, the King.

*King.* Art thou come to see my discomfiture? All my wise men have forsaken me. No one can tell me the meaning of the handwriting on the wall.

*Queen.* O King, live forever; let not thy thoughts trouble thee; let not thy countenance be so changed:—There is a man in thy kingdom in whom

is the spirit of the holy God. He can tell thee the meaning of thy dream, for unto him doth his God give power to interpret dreams and to understand difficult things.

*King.* [*Scornfully.*] Doth thou mean that Hebrew? He hath bewitched thee. Doth thou think that he can succeed when all my wise men hath failed? Have I not forbidden thee to mention this God of the Hebrews and dost thou come to me at a time like this to taunt me with his power.

*Queen.* Not so, my lord. I would aid thee in thy perplexity. In the days of thy father, Nebuchadnezzar, there was found in this Hebrew wisdom and understanding like unto the wisdom of the gods. Him, the king, thy father, didst make master of the magicians, astrologers, Chaldeans and soothsayers forasmuch as an excellent spirit and knowledge and understanding, interpreting of dreams and showing of hard sentences and dissolving of doubts was found in this man Daniel. Now let him be called and he will show thee the interpretation.

*King.* I like not these foreigners as did my father. I have not so honored them. It may be that he will refuse to help me even if he has the power.

*Queen.* Nay, thou art wrong, O King. Daniel will serve thee and he has the power.

*King.* Knoweth thou this Hebrew so well? It shall be as thou sayest. [*To servants.*] Bring this Daniel. Let us see if his power is equal to this occasion.



[*Exit slave. Light continues to flash. People show fresh terror.*]

*Queen.* Be not anxious, O King, the man can surely help thee.

*Priest.* The gods are angry. Some one hath offended. Let us make sacrifice, O King.

*Princes.* Sacrifice, sacrifice to the gods!

*Priest.* Let us make a living sacrifice. Let the fairest of the land be offered to appease the gods, a youth and a maiden.

*Queen.* [*Entreatingly.*] Nay, nay. Hearken not unto him, O King. Sacrifices can avail nothing. This is the work of the living God and He delighteth not in living sacrifice.

*Priest.* Beware, O Queen, lest thou profane the gods and their vengeance fall upon thee. Already some one hath offended their altars. Who knoweth but thou art the guilty one?

*Queen.* I fear not your gods, creatures of wood and stone. What power have they? I defy them all!

*All the People.* [*In terror.*] Oh-o-o-o! The gods, the gods. She defies the gods.

*Queen.* Yea, I defy them all. Look at me. Why do not your gods strike me dead? Because they are powerless.

*Women.* [*Cover their ears.*] Oh-o-o-o!

*Priest.* Woman, be silent!

*Queen.* Too long have I been silent. Now will I speak. Your gods are no gods. They are made by the hand of men. There is only one living God. He is all-powerful. He hath made the heavens and

## STRANGERS IN A STRANGE LAND

the earth, the sun and the moon, which some of you worship. He is Jehovah, the God of the Hebrews, the God of Daniel. This long time have I known it, but I dared not tell it. He is with these Hebrews even while they are captives in our land. To them he giveth power that our men know not of. [*To the King.*] Fear not, Daniel will not fail thee, but of what he shall read to thee I dare not think. [*Covers her face with her hands and steps backward a few steps.*]

[*Enter slave with Daniel.*]

*Daniel.* [*Approaching King.*] O King, live forever! Thou didst send for me?

*King.* Art thou that Daniel of the children of the captivity of Judah, whom the king, my father, brought out of Judah?

*Daniel.* Yea, I am that man.

*King.* I have heard of thee, that the spirit of the gods is in thee, and that wisdom and excellent understanding is in thee. The wise men and the astrologers have I brought in before me that they should read this writing and make known unto me the interpretation thereof, but they could not show the meaning of the writing. Now if thou canst read this strange writing, and make known unto me the interpretation thereof, thou shalt be clothed with scarlet, and have a chain of gold about thy neck and shalt be made third ruler in the land.

*Voice.* Mene, mene, tekel, upharsin.

[*People all show fear.*]

*Daniel.* Let thy gifts be to thyself and give thy rewards to another. I want none of them. Yet will

I read the writing and make the meaning thereof known.

*King.* What is its meaning?

*Daniel.* The Most High God gave Nebuchadnezzar, thy father, a kingdom and majesty, glory and honor. And for the majesty that was his all people and nations trembled before him. Whom he would he slew, and whom he would he kept alive; whom he would he set up and whom he would he put down. But when he became hardened with pride he was deposed and his kingly throne and his glory were taken from him and he was driven from the sons of men. In his adversity he came to know that the most high God ruled in the kingdoms of men. Nebuchadnezzar, thy father, humbled himself and praised and extolled and honored God, the king of heaven and earth. And God caused his kingdom to be restored unto him, and glory and majesty returned to him, and honor was added unto him.

*King.* Yea, I know all this, even as thou hath said, but how doth it concern me and the handwriting on the wall?

*Daniel.* Thou sayest that all that I have said was known unto thee, yet thou, his son, O Belshazzar, hath not humbled thy heart. Thou hath lifted thyself up against the Most High God. Thou hast scorned his power. This night didst thou command that the sacred vessels from his holy house shouldst be brought before thee, that thou and thy lords, thy wives and thy concubines should drink wine from them whilst thou did mock his power.



STRANGERS IN A STRANGE LAND

*Third Prince.* True, true!

*Daniel.* The God in whose power thou art, who knoweth all thy ways, who hath given thee thy throne, hast thou not glorified.

*Queen.* [*Softly.*] The God of Judah.

*Daniel.* Hear now the interpretation of the handwriting.

[*The light flickers.*

*Voice.* [*Off-stage.*] MENE. MENE.

*Daniel.* God hath numbered thy kingdom and finished it.

*Voice.* [*Off-stage.*] TEKEL.

*Daniel.* Thou art weighed in the balances and art found wanting.

*Voice.* [*Off-stage.*] UPHARSIN.

*Daniel.* Thy kingdom is divided and given to the Medes and Persians.

[*The King and Queen remain motionless, facing Daniel. All the others wail and show terror.*

*King.* Silence! [*To Daniel.*] Thou hath obeyed my command. Thou shalt have thy reward even as I promised.

*Voice.* [*Off-stage, faintly.*] Mene, mene, tekem, upharsin.

*King.* [*to chief adviser.*] I can bear no more. Take me hence. [*King with head bent, goes slowly out leaning heavily on arm of chief adviser. All except Daniel and Queen follow.*

[*Appropriate music from a violin is heard as procession slowly wends its way off the stage.*

*Daniel.* [*In the foreground.*] O God, my God, who is like unto thee! O God, thou hast taught me from my youth; and hitherto have I declared thy wondrous works. Blessed be the Lord God, the God of Israel and Judah, who only doeth wondrous things. Blessed be his glorious name forever and ever.

*Queen.* [*Softly, from background.*] The God of Judah—the living God!

CURTAIN

*THE PROPHET IN GRAY*

Fallen, fallen is Babylon the great.  
 Belshazzar's reign is ended.  
 How hath the tyrant ceased!  
 How still is the oppressor!  
 God hath broken the staff of the wicked,  
 The rod of the rulers  
 That smote the peoples in wrath  
 With ceaseless smiting,  
 That trod down the nations in anger  
 With tread unrelenting.  
 How art thou fallen, Belshazzar, the king!  
 They that see thee look narrowly on thee;  
 Upon thee they ponder.  
 "Is this the man that troubled the earth,  
 That did shake the kingdoms?"  
 That made the earth like a wilderness and de-  
 stroyed its cities

## STRANGERS IN A STRANGE LAND

That opened not the house of his prisoners  
Not let them return to their homes?  
Fallen, fallen is Babylon the great,  
And has become a habitation for demons  
The den of all foul spirits, the hold of unclean  
spirits,  
The cage of every unclean and hateful bird.  
Come out of her, my people,  
That ye be not partakers of her sins  
And that ye receive not of her plagues.  
For her sins have reached unto heaven,  
And God hath remembered her iniquities.  
How much hath she glorified herself.  
And lived deliciously, for she saith in her heart  
I sit a queen  
And am no widow,  
And shall see no sorrow.  
Therefore shall her plagues come in one day,  
Death and mourning and famine  
And she shall be utterly burned with fire.  
For strong is the Lord God who judgeth her.



## BIBLIOGRAPHY

The aim in preparing this Bibliography has been to list a few of the best books on each phase of religious and community drama. Many of these books contain additional bibliographies. All of them can be obtained in nearly any large public library and some of them in even small town libraries. By use of inter-library loans books from one city may be borrowed by the librarian of another, thus making it possible for any person to have access to any book on the subject.

### HISTORY OF RELIGIOUS DRAMA

- BATES, KATHERINE LEE, *English Religious Drama*, 1913, Macmillan & Co., New York.
- CHAMBERS, E. K., *The Medieval Stage*, 1903, Clarendon Press, Oxford, England.
- GAYLEY, C. M., *Plays of Our Forefathers*, 1907, Duffield & Co., New York.
- HAIGH, A. E., *The Attic Theatre*, 1898, Clarendon Press, Oxford, England.
- HAIGH, A. E., *The Tragic Drama of the Greeks*, 1896, Clarendon Press, Oxford, England.
- HARRISON, JANE, *Ancient Art and Ritual*, 1913, Home University Library, New York.
- HASE, KARL, *Miracle Plays and Sacred Drama*, translated from the German by A. W. Jackson, 1880, Trubner & Co., London, England.

## BIBLIOGRAPHY

- HAVERMEYER, LOOMIS, *The Drama of Savage People*, 1916, Yale University Press, New Haven, Conn.
- MATTHEWS, BRANDER, *The Development of the Drama*, 1902, Chas. Scribner's Sons.
- POLLARD, A. W., *English Miracle Plays, Moralities and Interludes*, 1896, Home University Library, New York.
- SCHELLING, FELIX E., *The Chronicle Play*, 1902, and *English Drama*, 1914, E. P. Dutton & Co., New York.
- SHARP, R. F., *A Short History of the English Stage*, 1909, The Walter Scott Publishing Co., London, England.
- SPENCER, M. L., *Corpus Christi Pageants in England*, 1911, Baker & Taylor Co., New York.
- VAUX, J. E., *Church Folk-Lore*, 1902, Skiffington & Son, London, England.

## MODERN EDUCATIONAL DRAMATICS

- BURTON, RICHARD E., *The New American Drama*, 1913.
- CHENEY SHELDON, *The Open-Air Theatre*, 1918, Mitchel Kennedy, New York.
- CURTIS, ELNORA WHITMAN, *The Dramatic Instinct in Children*, Houghton, Mifflin Co., Boston, Mass.
- FRY, EMMA SHERIDAN, *Educational Dramatics*, 1913, Moffat, Yard & Co., New York.
- HERTS, ALICE MINNIE, *The Children's Educational Theatre*, 1911, Harper & Bros., New York.

## HOW TO PRODUCE PLAYS AND PAGEANTS

WAUGH, FRANK A., *Outdoor Theatre*, 1917, Richard G. Badger, Boston, Mass.

### WRITING AND PRODUCING

ARCHER, WILLIAM, *Play-Making*, 1912, Small Maynard & Co., Boston, Mass.

BAKER, GEORGE P., *Dramatic Technique*, 1919, Houghton, Mifflin & Co., New York.

CHUBB, PERCIVAL, *Festivals and Plays*, 1912, Harper & Bros., New York.

MACKAY, CONSTANCE D'ARCY, *How to Produce Children's Plays*, 1915, Henry Holt & Co., New York.

STRATTON, CLARENCE, *Producing in Little Theatres*, 1921, Henry Holt & Co., New York.

TAFT, LINWOOD, *The Technique of Pageantry*, 1921, A. S. Barnes & Co., New York.

### COSTUMES, PROPERTIES, MAKE-UP

CLUISH, GEORGE, *English Costumes from Prehistoric to End of Eighteenth Century*, Methuen & Co., London, England.

HUTTON, ALFRED, *The Sword*, 1901, Grant Richards, Chas. Scribner's Sons, New York.

MACKAY, CONSTANCE D'ARCY, *Costumes and Scenery for Amateurs*, 1915, Henry Holt & Co., New York.

MORTON, CAVENDISH, *The Art of Theatrical Make-Up*, 1909, MacMillan & Co., New York.

MCCLELLEN, ELIZABETH, *Historic Dress in America*.



## BIBLIOGRAPHY

- PELLEW, CHARLES, *Dyes and Dyeing*, 1920, Little, Brown & Co., Boston, Mass.
- PLANCHÉ, J. R., *Cyclopedia of Costumes*, 1876, Chatto & Windus, London, England.
- PUGIN, WELBY, *Ecclesiastical Ornament and Costume*. 2 Vol., 1868, B. Quaritch, London, England.
- RACINET, ALBERT, *Le Costume Historique* (500 plates) 1888, Didot & Cie, Paris, France.

## RELIGIOUS DRAMATICS

- BENTON, RITA, *Bible Plays*, 1922, The Abingdon Press, New York.
- MEREDITH, WILLIAM V., *Pageantry and Dramatics in Religious Education*, 1921, Abingdon Press, New York.
- MILLER, ELIZABETH E., *The Dramatization of Bible Stories*, 1918, University of Chicago Press.
- RUSSELL, MARY M., *Dramatized Bible Stories for Young People (12-17 yrs.)*, 1921, George H. Doran Company, New York.
- RUSSELL, MARY M., *Dramatized Missionary Stories*, 1922, George H. Doran Company, New York.



















